Formal Functions in Menuets by Mozart, Part 4: His Older Contemporaries, to 1770

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January 2018

Unless indicated otherwise by note or citation, nothing in this file has been published previously, with the exception of referenced and unreferenced material that has appeared in other essays of mine published on the Texas Scholar Works platform or in my blogs Ascending Cadence Gestures in Tonal Music and Dance and Dance Music, 1650-1850. Musical examples come from sources in the public domain or that carry Creative Commons licenses, downloaded from IMSLP (http://imslp.org) or the Internet Archive (https://archive.org). Figures occasionally drawn from published sources are condensed, edited, and/or annotated and conform to Fair Use guidelines. All new material and the compilation copyright David Neumeyer 2018.

Abstract:

This essay charts formal functions (after Caplin) in named menuets written during the second half of the eighteenth century. The repertoire includes menuets by Johann Stamitz, Johann Gottfried Müthel, Franz Joseph Haydn, Luigi Boccherini, Maddalena Laura Sirmen, and several other composers, as well as menuets in collections or compilations intended for performance, dancing, or pedagogy.

Table of Contents

Introduction

1.1. Mozart series, parts 1 - 3
1.2. The galant theme in the mid-eighteenth century
1.3. This essay (part 4)
1.4. Design and priorities

Menuets by various composers or found in published or manuscript collections, c1750-1770

1740-1770: 132 Dances for two violins. From Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB Dresden).

c. 1750: Baldassare Galuppi (1706-1785), 6 Minuets for Maria Venier. Ms. From Internet Culturale.

c. 1750-65: 60 Piecen von verschiedenen Meistern. Compiler/copyist: Johann Gottlieb Haußstädler (c. 1730-1800). From Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB Dresden).

c. 1750-1788: Johann Gottfried Müthel (1728-1788), 53 Pieces. From Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung.

c. 1750-1788: Johann Gottfried Müthel (1728-1788), 43 Pieces. From Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung.

1751, 1765: Armand-Louis Couperin (1727-1789), *Pièces de clavecin* (1751); *Sonates en pièces de clavecin avec accompagnement de violon ad libitum*, Op.2 (1765). From Bibliothèque nationale de France.

1750s: Maximilian III Joseph (1727-1777), Symphonies. From Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB Dresden).

1758: François Krafft (1733-1800), *Zwoelf Minuet auf das Clavier, welche, auch mit Accompagnirung einer Violin, Flaute-Traversiere, Oboe &c. &c. nach Belieben koennen gespielet werden*. Augsburg: Johann Jacob Lotters sel. Erben. From Bayerische Staatsbibliothek.

c. 1759: Johann Stamitz (1717-57), 6 violin sonatas (Sei Sonate da Camera a Violino Solo col Basso). From Bayerische Staatsbibliothek.

c. 1760: Michael Dobney (c. 1748-1823), *Twelve Minuets and Twelve Dances for a Violin, Hautboy and Harpsichord*. London: C. and S. Thompson.

1760-1770: Luigi Boccherini (1743-1805), chamber works (trios and quartets). From Internet Culturale.

1762-1769: Franz Joseph Haydn (1732-1809), various instrumental works.

1763: Jean Baur (1713-1779), *Premier Recueil d'airs, ariettes, menuets et gavottes*. Paris: [L'Auteur], aux adresses ordinaires. From Bibliothèque nationale de France.

1763-1782: Brødrene Bast's Violinbog. From Det Kongelige Bibliotek [Royal Library] Copenhagen.

1764: Joaquin Montero (c. 1740-c. 1815), 10 Minuets. From National Library of Spain, Madrid (E-Mn): M/2810.

1770: Carl Philip Emmanuel Bach (1714-1788), *Musikalisches Vielerley*. Hamburg: Michael Christian Bock. From University of Michigan, Music Library.

1770: Friedrich Schwindl (1737-1786), XXIV Menuettos for Two Violins and a Bass. London: A. Hummell. From Sibley Mirroring Project (Sibley Music Library, Eastman School of Music).

1770/1775: Maddalena Laura Sirmen (1745-1818), (1) Six trios a deux violins et violoncello obligé. London: Welcker/ Paris: Sieber. (2) 6 Duets. Paris: Venier. From Bibliothèque nationale de France.

Concluding comment on the menuet and Caplin's form-function theory

Introduction

1.1. Mozart series, parts 1 - 3

I recently published three essays on the Texas Scholar Works platform:

1. *Formal Functions in Menuets by Mozart, Part 1: Orchestral Works and Independent Sets*: link
2. *Formal Functions in Menuets by Mozart, Part 2: Sonatas and Chamber Music*: link.
3. *Formal Functions in Menuets by Mozart, Part 3: A Comparison with Johann Christian Bach*: link.

Here are the abstracts:

> [Part 1] A study of formal functions (after Caplin) in named menuets by Mozart, the larger goal being to historicize more fully form-design practices in European music during the second half of the eighteenth century, especially emphasizing the importance of the "galant theme" or anticipation + continuation/contrast model. The essay includes a table of data along with comprehensive musical examples drawn from the orchestral compositions and from the independent sets of menuets, many of which are either orchestral or keyboard reductions of ensemble pieces.
>
> [Part 2] Continuation of a study of formal functions (after Caplin) in named menuets by Mozart. A table of data and comprehensive musical examples cover the trios, string quartets, string quintets, quartets and quintets with other instrumentation, piano sonatas, and violin sonatas.
>
> [Part 3] This essay charts formal functions (after Caplin) in named menuets by Johann Christian Bach (1735-1782) and compares them with menuets by Mozart. Bach is notable for exploiting the "galant theme," presumably because of its ability to emphasize melody and to maximize contrast, in accordance with aesthetic ideals of the galant style.

For the first two parts of the study, the principal results were:[1]

(1) The narrative is discredited, according to which 18th century composers used periods but Beethoven turned toward sentences instead. The menuet designs are remarkably and consistently varied.
(2) The antecedent + continuation theme is so important to the menuet repertoire that I have named it the "galant theme."
(3) A small but still significant number of presentation + consequent themes appear.
(4) The available theme categories do not account for some features of an 8-bar theme's second phrase. In particular, "continuation" is too broad to account for the difference between "development" (as in fragmentation or sequence) and "continuing melody" (as in a new basic idea).
(5) As Mozart wrote many of these dances, and to different purposes, it should not be surprising that every possible way of combining two-bar units appears somewhere in this repertory, as do a variety of ways to expand the basic 8-bar unit to 10, 12, 14, and larger themes and form sections.

To which we add, for Part 3:

To (1): The older historical narrative is further discredited. Indeed, J. C. Bach rarely uses period themes in his named menuets (there are a few longer themes but no 8-bar periods among the 45 menuets I examined in Part 3).[2]
To (2): The "galant theme" is overwhelmingly present in Bach's menuets, numbering 20 where n = 45; if one includes 10, 12, and 14-bar galant themes, the total is 29, again where n = 45.
To (3): Bach does not use presentation + consequent, the theme type that most radically emphasizes uniformity rather than contrast.
To (4): Like Mozart after him, Bach uses a *contrasting* continuation as often as, or more often than, a developing continuation.

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[1] This list is a condensed version of text in Part 2, pp. 4-5.

[2] I remind the reader that Bach does use period themes regularly—both 8 and 16-bar versions—in his rondos and *Allegro* finales, which, like those of Haydn and Mozart after him, are based on the model of the contredanse.

To (5): The variety in two-bar unit relationships is less in Bach than in Mozart. The latter wrote many "dance menuets," whereas Bach wrote none—at least, none that have survived and were accessible to me for this study. One would suppose that the "art menuet" would be the place where a variety of combinations might be found, but, counterintuitively, in Bach the focus seems to be on the larger forms of which the opening theme is the initial gambit. It is within the predictable frames of the "dance menuet" that Mozart, especially, engages in much experimentation.[3]

1.2. The galant theme in the mid-eighteenth century

The traditional historical narrative—at least in Arnold Schoenberg's version—was incorrect in assuming that music was dominated by period themes until Beethoven took up the sentence: or, a preference for symmetry turned to a preference for organic development. I do not claim that the galant theme is the *primary* theme type in the mid- to later eighteenth century. The menuet did remain important throughout the century, but it had a rival early on: the contredanse, which by the 1730s was already the preferred (in the sense of most popular) dance of court, public, and private balls (Semmens 2004). The music of the French contredanse (as opposed to the older English country dance) relied almost entirely on the strict period forms of the gavotte and the contredanse-gigue. Later in the century, musics for the German dance (deutsche) and Ländler were more complex, the former drawing on the menuet but influenced by the latter, which emphasized contrast between *strains* but highly repetitive figures that favored sentential themes within individual strains.

By now, we know well that the historical model of period-->sentence misrepresents much of the music of the eighteenth century. It certainly misrepresents music for dance. My claim is that a variety of thematic types was typical of the 17th century and early 18th, as well, but gradually gave ground to the symmetrical design of the period by the 1760s because of the popularity of the contredanse. Through most of the century, however, the menuet remained prominent in maintaining a variety of theme types, notably including the antecedent-continuation design (one of William Caplin's "hybrids"). The goal of the research in this multi-part series on Mozart and his antecedents and contemporaries is to gain a better picture of just how thoroughly—and during which decades—this design was important. My preliminary conclusion is that the galant theme was at its height in the two decades from roughly 1750 to 1770, but beginning no later than the 1730s it was an option—for both dance and art menuet—that was generally equal to the period and the sentence.

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[3] Tilden Russell asserts the distinction between "dance menuet" and "art menuet"—and their divergent trajectories aftet 1750 especially—as foundational to an understanding of the history of menuet and scherzo in instrumental music after 1780 (1983, iii, 3)

1.3. This essay (part 4)

TABLE

Legend:
Period, sentence, galant, and pres-cons are 8-bar themes
Galant = Caplin's antecedent + continuation
Pres-cons = presentation + consequent
10, 12, or 14-bar galant = antecedent + continuation enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4).
10, 12, or 14-bar sentence = sentence enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4).
16 bar theme = 16-bar periods and sentences without distinction. Themes or form sections of greater length (17-24 bars) are included and named in this column; but they do not figure in the tallies for the running totals. This is consistent with my method of counting Mozart's menuets.
* = A complete theme, but as the first unit in a multi-part form section, not forming the entire first strain on its own nor as the first unit in a compound theme.

Composer (or title), composition	**Theme in the first strain**						
	Period	**Sentence**	**Galant**	**Pres-cons**	**10, 12, or 14 -bar galant**	**10, 12, or 14-bar sentence**	**16-bar theme**
132 dances	14	25	26	2	4	2	0
Galuppi, menuets	0	0	6	0	0	0	0
60 pieces (copyist Haußstädtler)	1	9	17	1	2	2	0
Müthel, 53 pieces	3	15	31	7	3	1; 1*	1
Müthel, 43 pieces & 12 minuets (3 sets)	11	15	24	1	12-bar period	1	0
Couperin, A-L, pièces, sonatas	2	1	2	0	0	0	2
Krafft,12 menuets	4	1	6	1	6; 10-bar period; 14-bar period	2; 10-bar p +c	1

Composer (or title), composition	**Theme in the first strain**						
	Period	**Sentence**	**Galant**	**Pres-cons**	**10, 12, or 14 -bar galant**	**10, 12, or 14-bar sentence**	**16-bar theme**
J. Stamitz, 6 violin sonatas	0	3	3	0	2	3; 1*	0
Boccherini, chamber works	3	10	7	2	0	2	5
Haydn, instrumental works 1762-1769	6	5	9	4	2; 10-bar period	2	0
Dobney, 12 minuets & 12 [contra]dances	0	0	11	0	1	0	0
Baur, Premier recueil . . .	2	2	2	1	1; 12-bar period	0	4
Bast, violinbog	40	62	71	17	5; 10-bar period; 12-bar period	13	8; 18-bar sentence; 20-bar period; 22-bar section
Montero, 10 minuets	1	6	0	0	1	2	0
Schwindl, 24 menuets	3	4	17	0	0	0	0
Sirmen, from trios, op. 1 & duos, op. 5	0	2	1	1	1	6	1
C.P.E.Bach, *Vielerley*	3	5	6	1	0	1	3
Totals for 1750-1770, n = 627*	***93***	***165***	***239***	***38***	***28***	***39***	***25***

** The tallies do not include periods in the "10, 12, or 14-bar galant" column, the presentation + consequent in the "10, 12, or 14-bar sentence" column, nor themes > 16 bars in the "16-bar theme" column.

1.4. Design and Priorities

The original motivation for this project was to see whether the anticipation + continuation theme (one of William Caplin's hybrids (Caplin 1998) and the one I've named "galant" here) had the same importance in earlier dance musics that it clearly seemed to have in the latter half of the eighteenth century. I chose the menuet because it is by far the most common dance in the published musics of the entire period, because it was a flexible dance in tempo and topos, and because its social functions were varied, from ceremony to display of individual skill to group dance (after 1770) to instrumental solo and ensemble music to compositional and performance pedagogy.[4]

Composer/ compiler	**n =**	**Theme in the first strain**				
		Period	**Sentence**	**Galant**	**Pres-cons**	**Other***
Lully	*7*	1		1		5
D'Anglebert	*5*	3		1		1
Pointel	*15*	14		1		
Couperin	*4*	2	1	1		
Rameau	*10*	2	2	3		3
Chédeville	*107*	64	5	28		10
Fux	*16*	1	7	7		1
J. S. Bach	*28*	10	2	7	1	8
Böhm	*2*	1		1		
Georg Muffat	*25*	18	1	2	1	3
Gottlieb Muffat	*13*	2	2	4	3	2
Graupner	*8*	5	1	2		
Telemann	*41*	9	13	13	1	5
Total	*281*	132	34	71	6	38

I began with J. S. Bach and his contemporaries;. The results of that work were in line with previous results suggesting that a variety of theme types were employed throughout the eighteenth century. See the table at the right. (For more information, consult my essay on Bach menuets (link), pp. 16, 36; the table was also reproduced in Part 3, p. 8.) In the totals row, the number of periods (132) is high relative to the sentence and the galant theme (antecedent + continuation) because of Chédeville's and Pointel's collections, which were aimed at amateur performance and continued a French tradition derived from Lully. The more typical eighteenth century practice is represented by the variety in theme types in the menuets by Rameau, Fux, Bach, Gottlieb Muffat, and Telemann. (If one deletes the menuets by Pointel and Chédeville, n = 159; periods then = 54, sentences 29, galant themes 42, and the "6 + 2" or presentation + consequent theme = 6.)[5]

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[4] The only other possible candidates by number were the gavotte and the contredanse-gigue, but these were very closely tied to the period theme throughout the eighteenth century and therefore not appropriate for this study.

[5] I refer to this last theme type as "6 + 2" because the complete basic idea is given in bars 1-2, 3-4, & 5-6, most often—but not always!—in sequence, and then a formula cadence figure follows.

To simplify the task of what is essentially a style study (or, might nowadays be called a corpus-based study, when aimed more at generalizing rules rather than identifying shared characteristics, as I do here), I looked only at pieces that were titled "menuet."[6] The topos is readily discernible in many other compositions, especially songs and movements labeled "rondo" (or more likely "rondeau"), "andantino," "grazioso," and "allegretto" in instrumental cycles. I acknowledge, then, that the restriction to named menuets does introduce some distortions -- most notably, with respect to numbers in operas and other vocal works, both sacred and secular, which are rarely ever labeled "menuet" after Lully, and yet the number of them obviously based on the menuet is large throughout the eighteenth century. Little and Jenne, for example, list a dozen movements from J. S> Bach's vocal works as (unnamed) menuets and another half dozen unnamed passepieds, a very close relative of the menuet (1991, Appendix B).

In the earliest menuets, I examined both strains (that is, complete compositions) but in those after about 1700 I looked only at first strains. The reason, again, was the need to simplify the work. In any case, the first strains are the more clearly defined—and in most cases shorter, as well.

In Part 3 and in the present essay, I have parsed the repertoire opportunistically, according to scores that were readily available to me, almost all downloadable from IMSLP. This exceptional online resource sponsors not only scanning work and new notation but also gathers scores, manuscript and published, from the increasingly common digitization projects of libraries throughout the United States and Europe. In large part because of the range of materials that IMSLP has on offer, I am satisfied that the range of composers, places, and times is varied enough to suit the project.[7]

The repertoire for this essay was chosen—within limits of availability as described above—to provide as wide a range of significant instrumental practices as possible where the sample is n = ~400. As the table in §1.2 shows, that simple constraint was quickly broken, eventually leading to n > 600. Had I kept on, the sheer number of named menuets I might have chosen from IMSLP-based sources would easily have run over 1000. The repertoire includes the following:

Collections of music for keyboard or violin, intended for accompaniment of private dance performance or for pedagogical use: (1) 132 dances for two violins (anonymous ms. collection); (2) Galuppi, 6 minuets (ms.); (3) *60 Piecen von verschiedenen Meistern* (copyist's work); (4) Müthel, 53 pieces and 43 pieces (ms.; probably a combination of original work and compilation); (5)

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[6] This may be a good moment to note that, in deference to its origins, I am using the term "menuet" throughout this study. One also finds "menuetto," "minué," "minuet," and "minuetto" in the musical repertoires involved. Along the same lines, I use "trio" because Lully did and most other composers picked up on that, but "menuet 2," "altro," or where appropriate "minore" can also be found.

[7] The scores themselves are of a variety of types. I often chose keyboard reductions and violin 1 parts for their compactness, so long as they supplied sufficient information for the task at hand. No attempt was made to collate scores or editions or do any other sort of research to "verify" the files or to establish quality of the edition. I accepted a work's status as reported by IMSLP editors and contributors.

Krafft, 12 minuets; (6) Dobney, 12 minuets; (7) Haydn, keyboard sonatas; (8) Baur, *Premier Recueil* (published collection of dances); (9) Brødrene Bast's Violinbog (ms.).

Publications or manuscript works for skilled amateur or professional musicians: (1) A-L. Couperin, *Pièces* and *Sonates*; (2) Maximilian III Joseph, symphonies (copyist's work); (3) J. Stamitz, 6 violin sonatas; (4) Boccherini, trios and quartets (some published, some ms.); (5) Haydn, early symphonies, trios; (6) C.P.E. Bach, *Musikalisches Vielerley*; (7) Schwindl, 24 minuets; (8) Sirmen, 6 trios and 6 duos; (9) Joaquin Montero, 10 minuets (ms.).

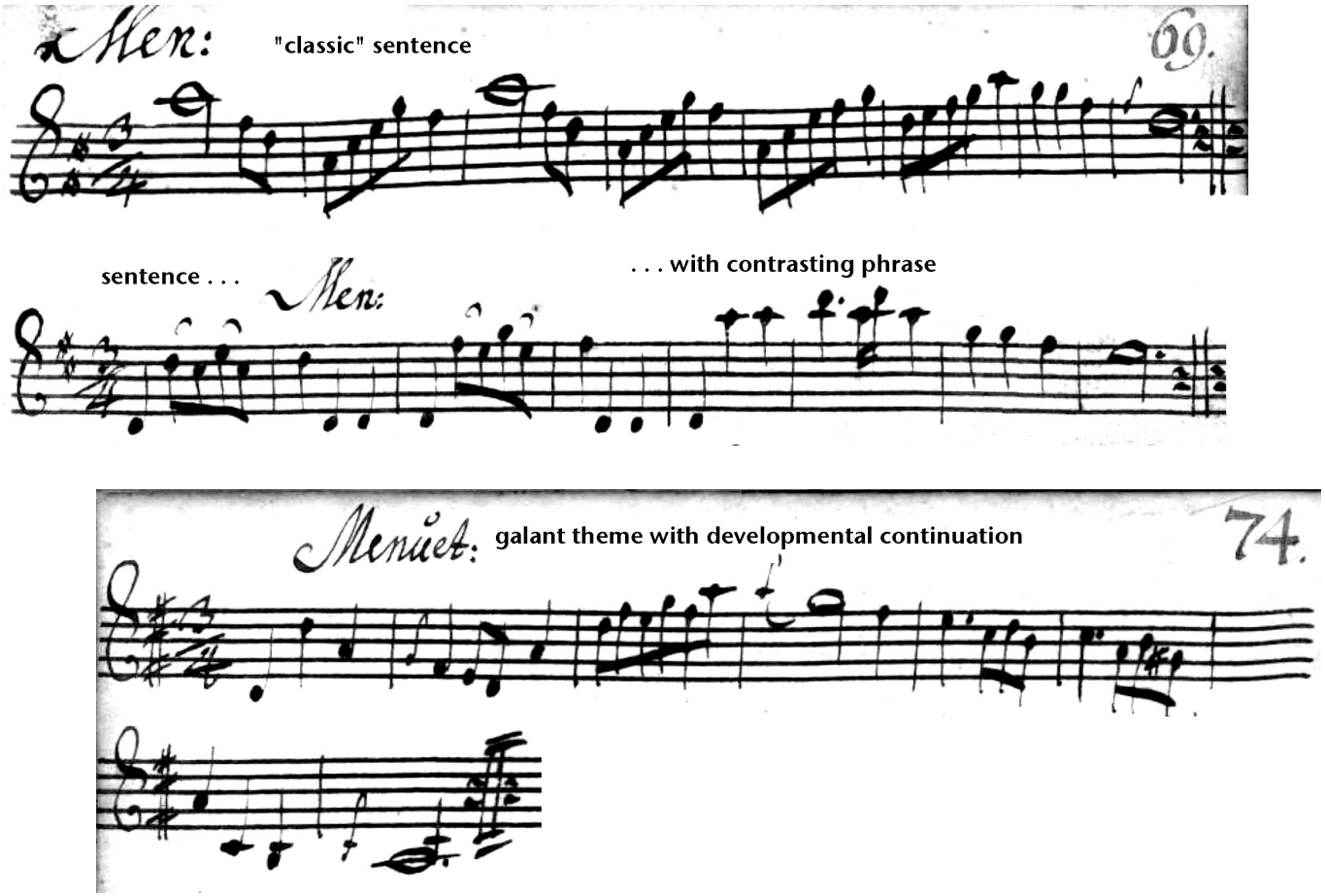
Finally, when I offer data—in form of several tables and other summary lists—this can be understood as objective information ("of 28 named menuets by J. S. Bach, 4 are 16-bar periods") but just as easily as a catalogue of my analytical choices. Quoting a comment about a table in my essay *Dance Designs in 18th and early 19th Century Music* (link):

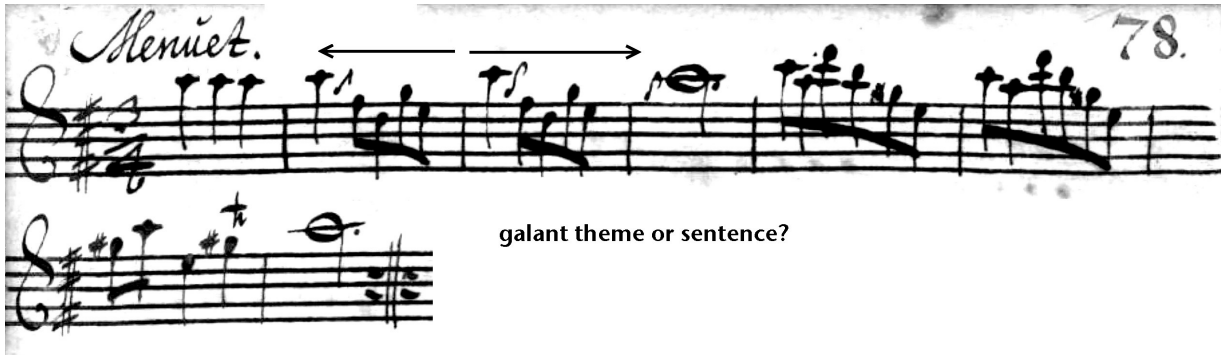
> Please understand that the information displayed here is not 'cut and dried,' a set of simple measurements. As Caplin makes abundantly clear throughout *Classical Form,* the assignment of labels for thematic elements often involves a judgment call. Nevertheless, I believe that the information in the [tables and lists throughout this document], taken as a whole, offers useful insights into formal design in dances and some related musics.

In his more recent book (2014) Caplin writes that "the goal of a formal analysis is not to make a definitive interpretation but rather to raise—and relish—any reasonable alternatives." Paradoxical though that may seem, he insists that "the labeling of phrase functions is not a mechanical procedure; the obvious first choice for a label may not prove to be the only interpretation" (2014, 117). The form-function theory, in other words, is both taxonomic *and* interpretative; it is from balancing the two that we learn the most about the repertoires we analyze.

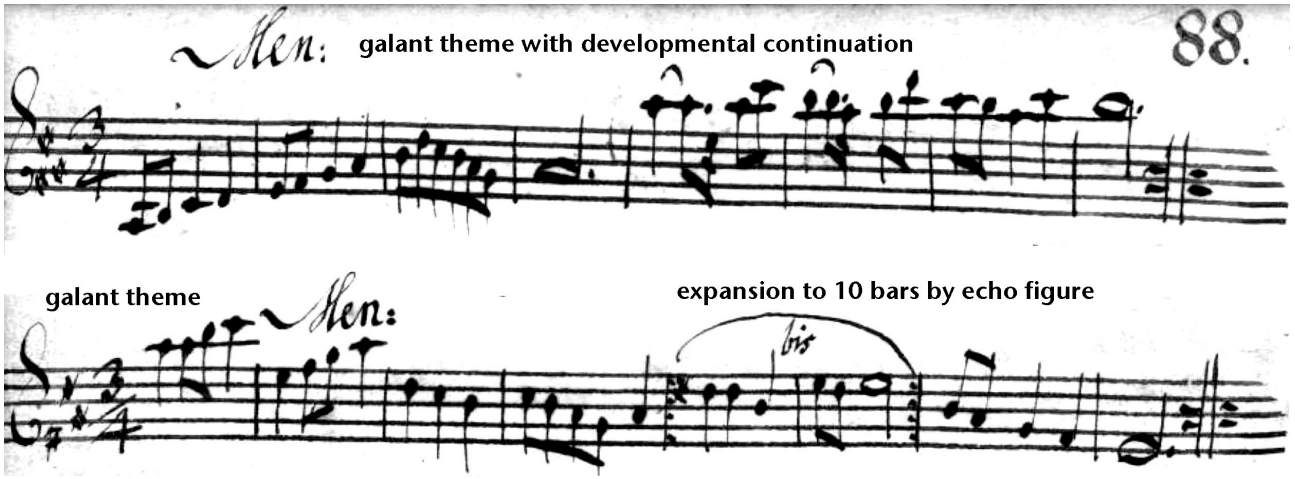
Menuets by various composers or found in published or manuscript collections, c1750-1770

1740-1770: 132 Dances for two violins. From Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB Dresden) D-LEb Go. S.698.





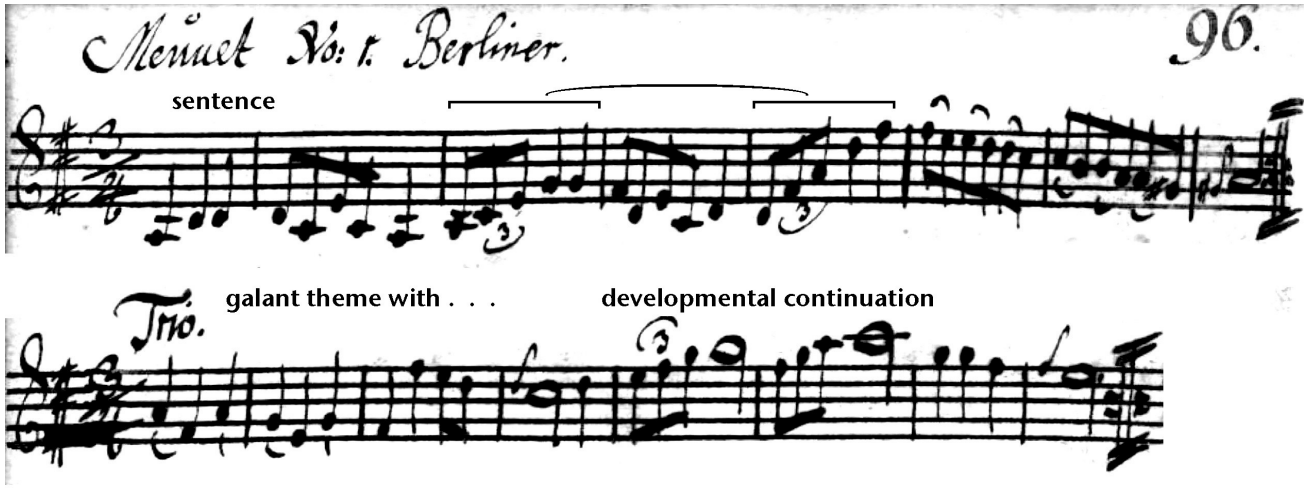
galant theme or sentence?

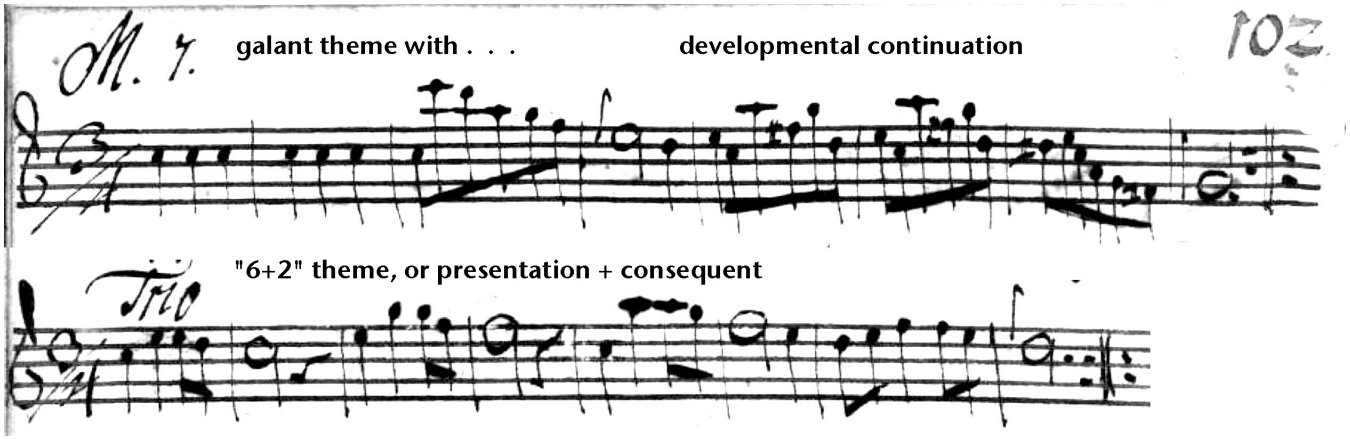


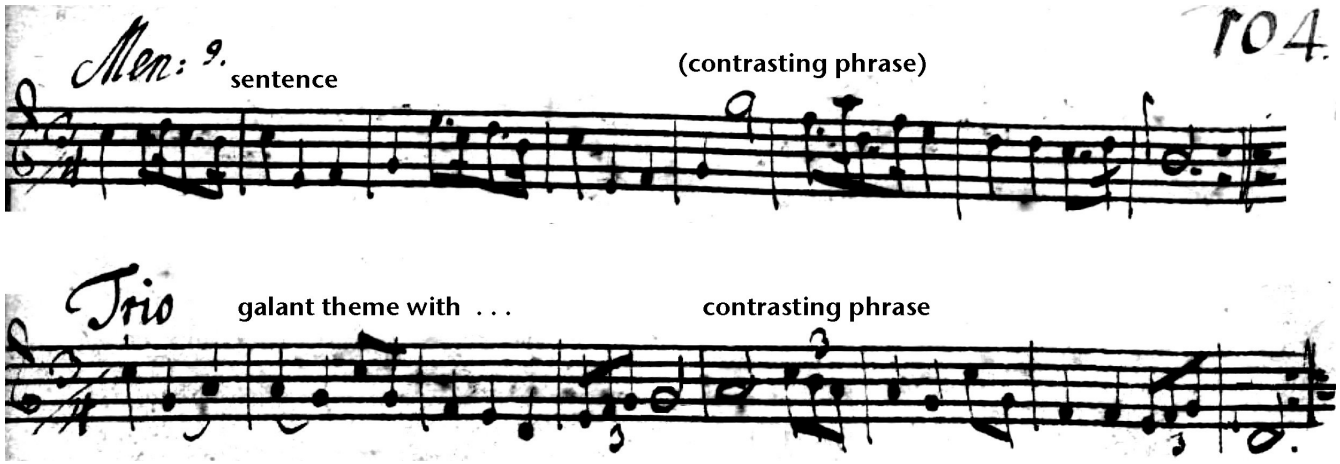
galant theme with developmental continuation

galant theme

expansion to 10 bars by echo figure

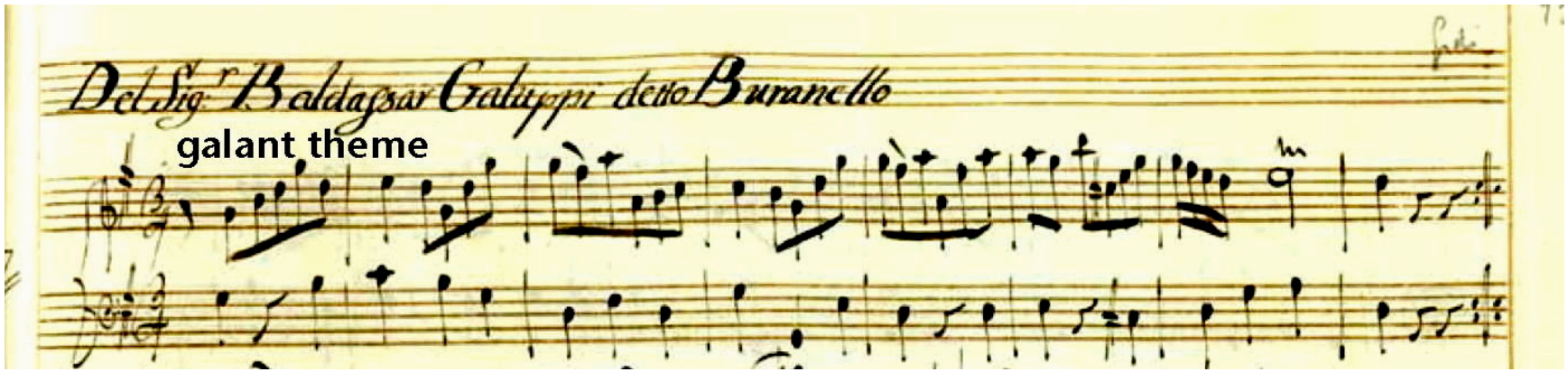

Menuet No: 1. Berliner.
96.
sentence
Trio.
galant theme with . . .
developmental continuation

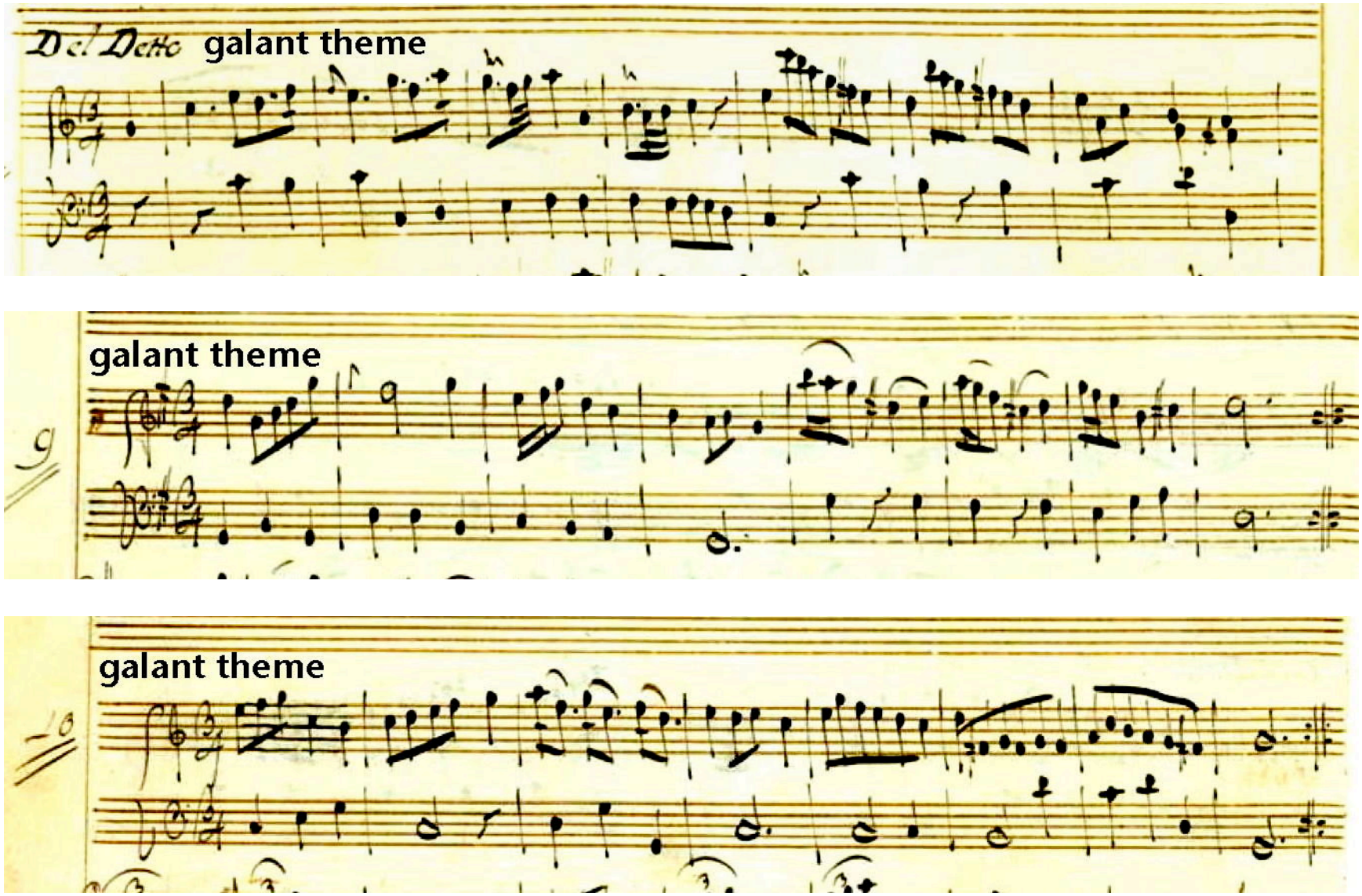

M. 1.
galant theme with . . .
developmental continuation
102
Trio
"6+2" theme, or presentation + consequent

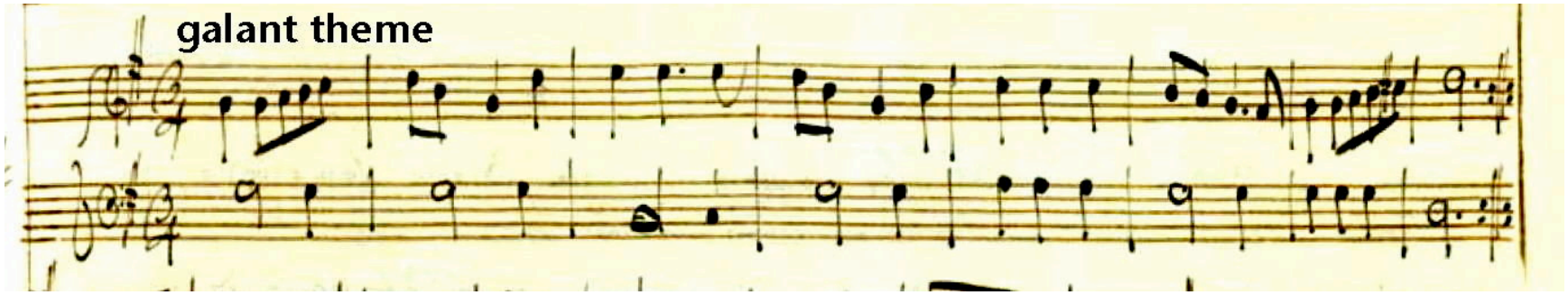


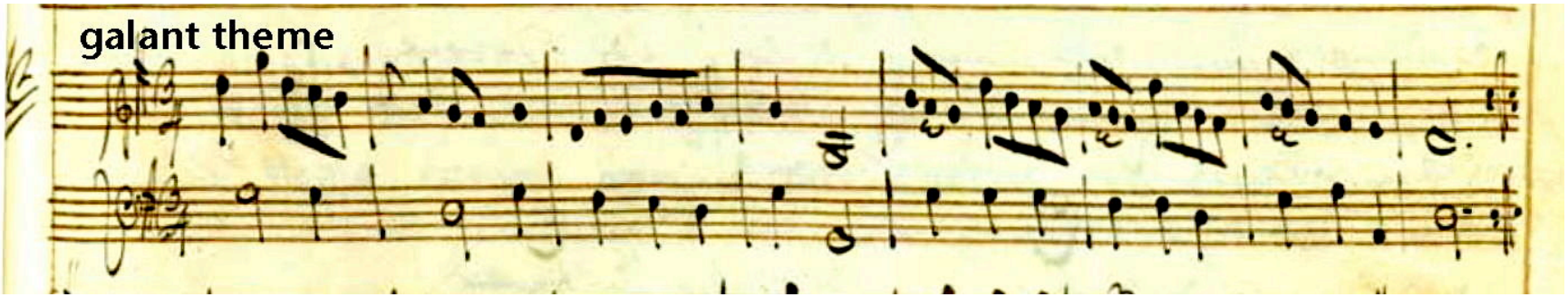
c. 1750: Baldassare Galuppi (1706-1785), 6 Minuets for Maria Venier. Ms.

The first strains in all six dances -- that is, three menuets plus their trios -- are written as galant themes.

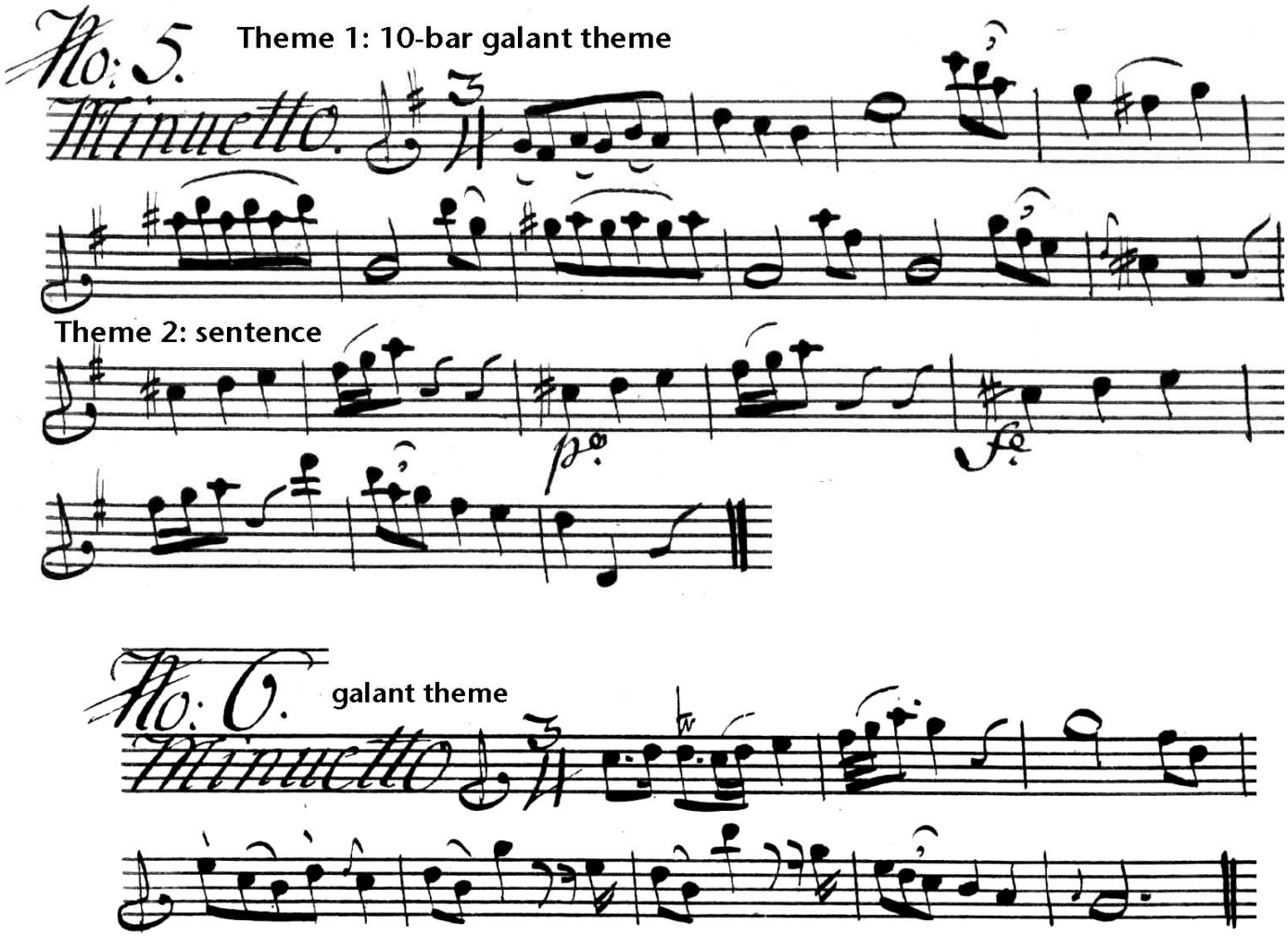


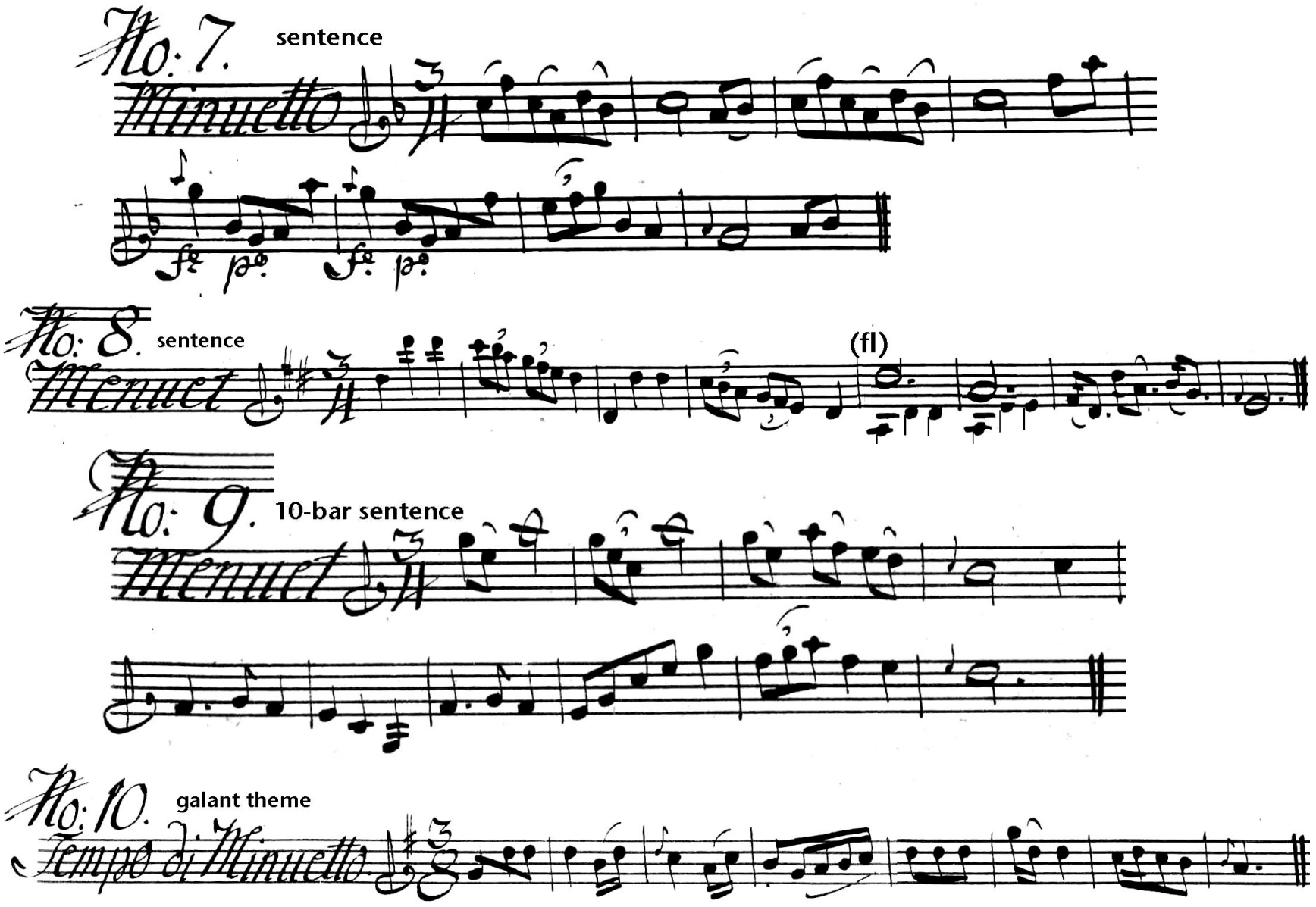

D.c. Detto
galant theme
galant theme
galant theme

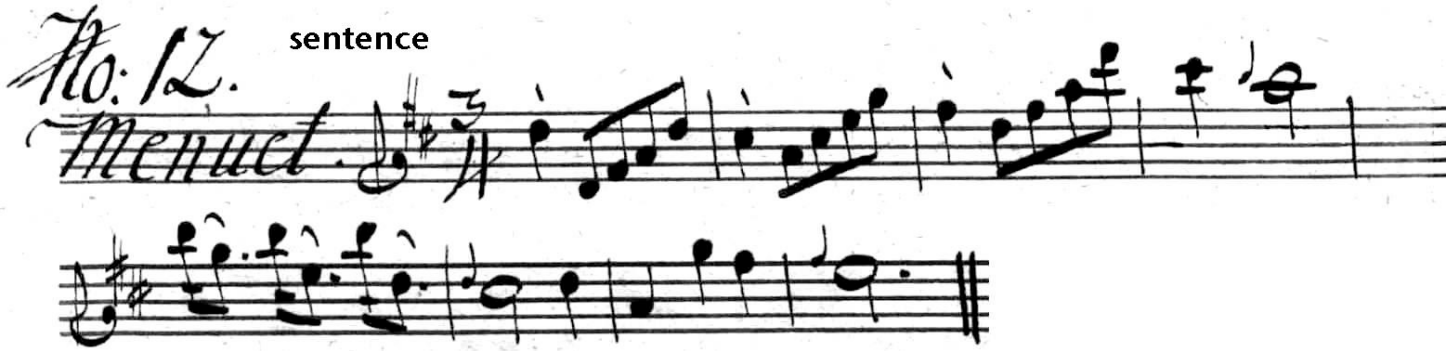

galant theme

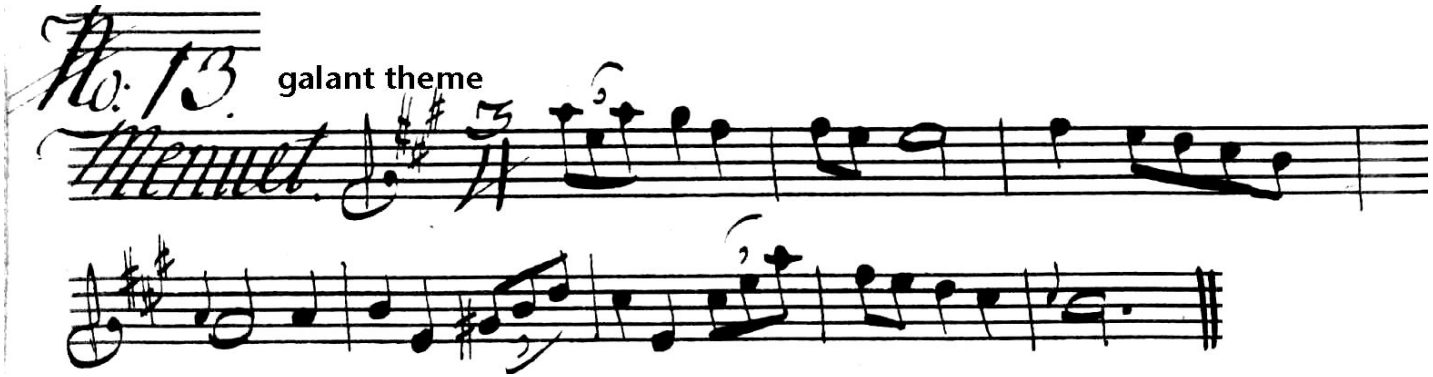

galant theme

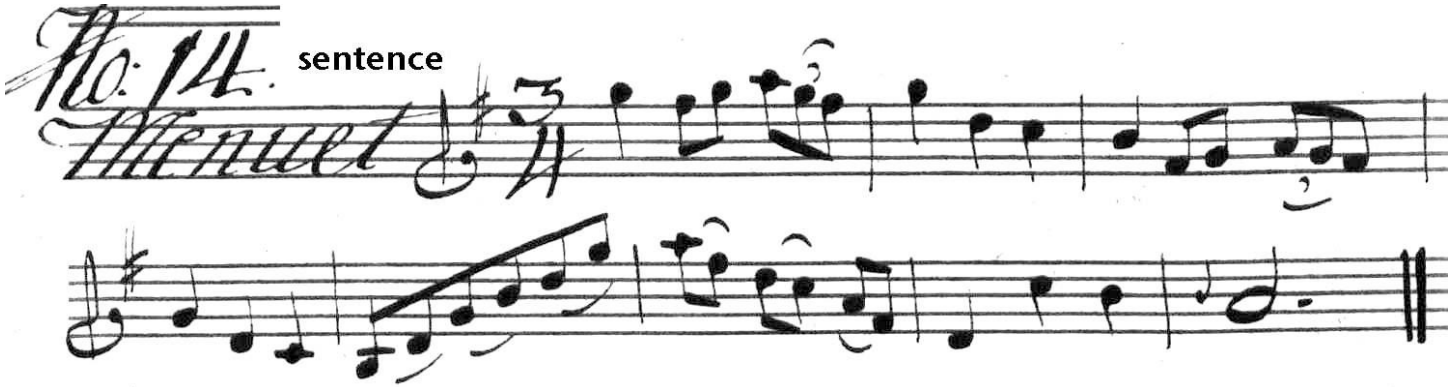
c. 1750-65: 60 Piecen von verschiedenen Meistern. Compiler/copyist: Johann Gottlieb Haußstädler (c. 1730-1800). From Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB Dresden). Schrank II/30/5.

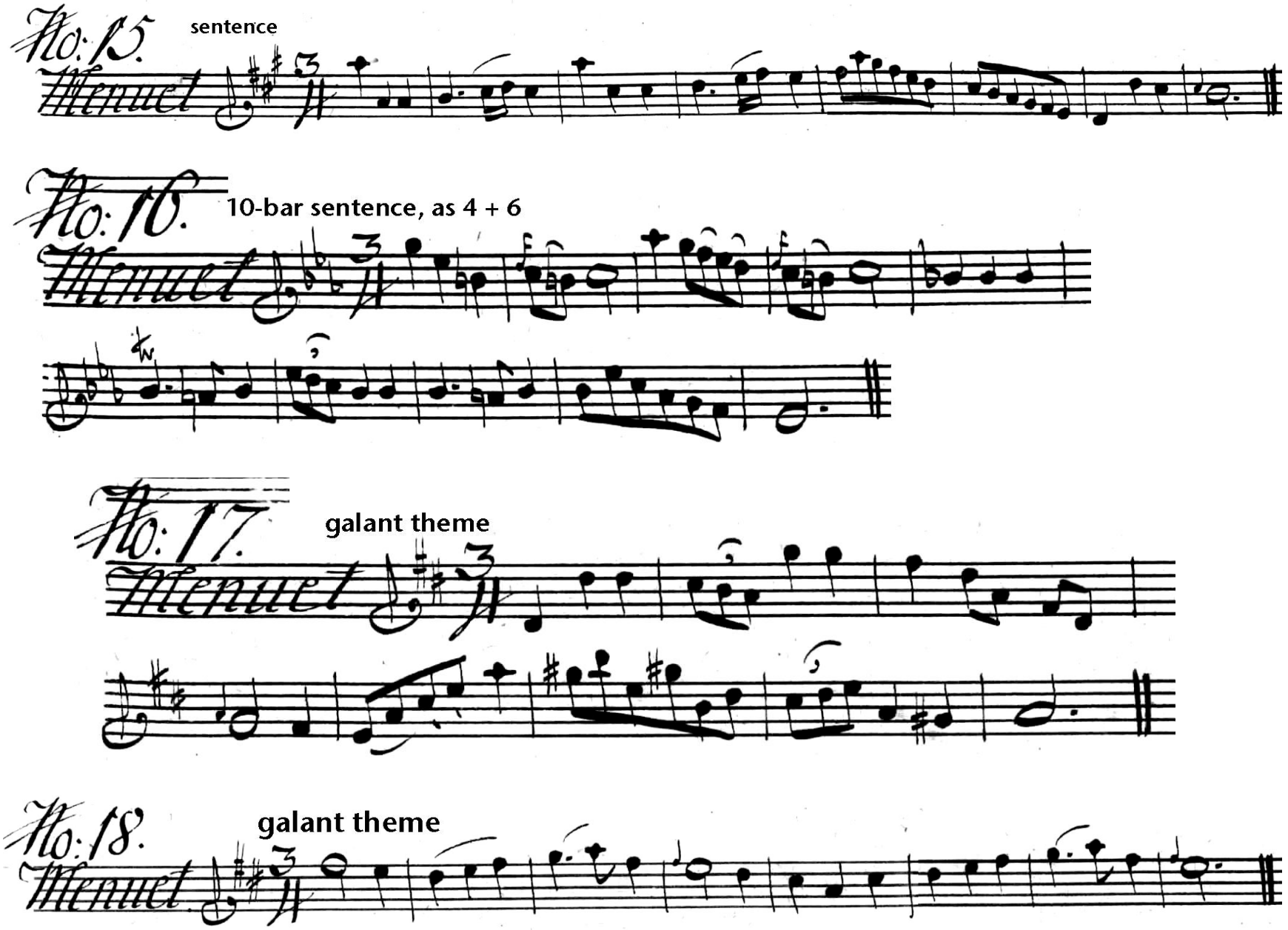


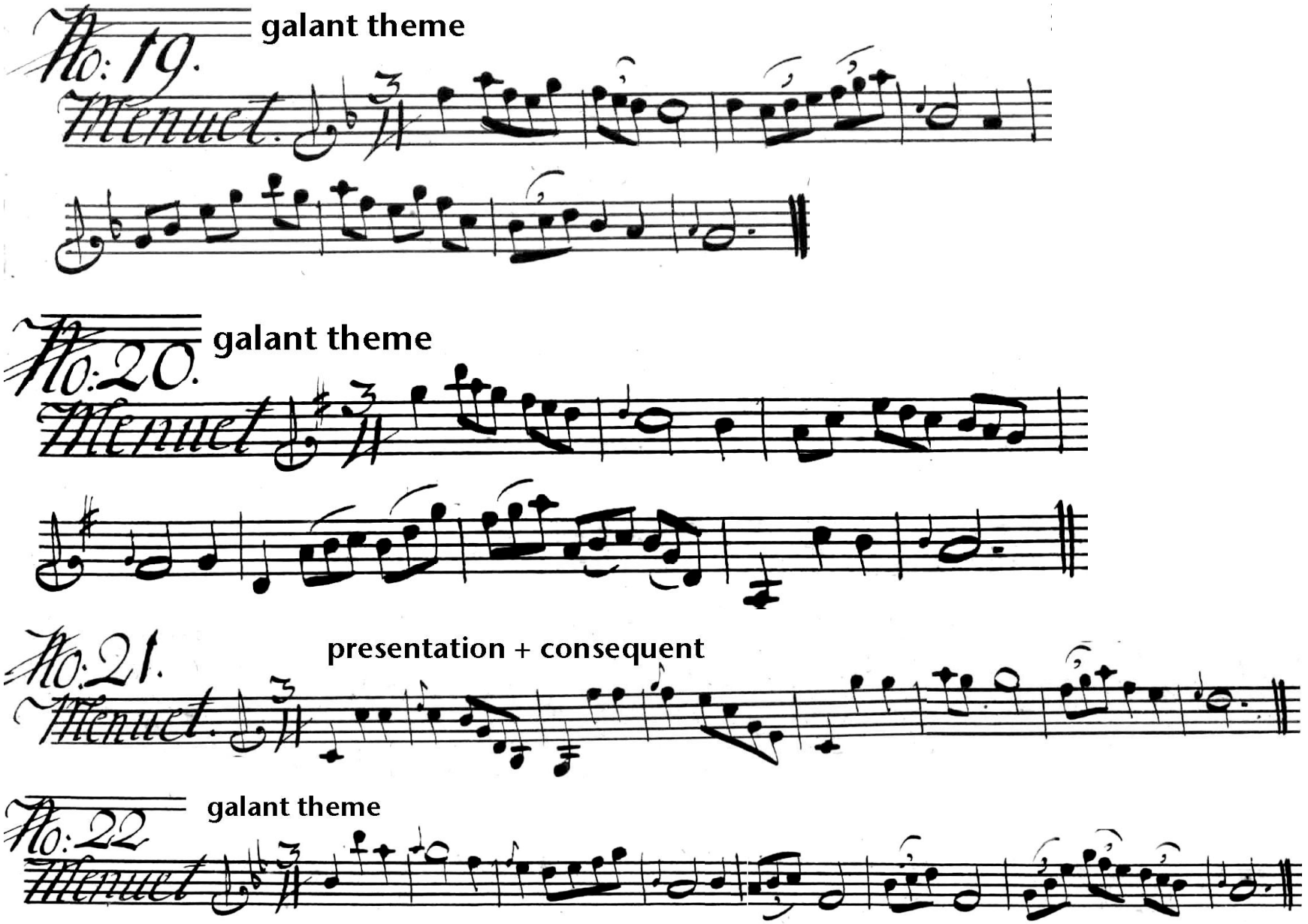

No. 7.
sentence
Minuetto
No. 8.
sentence
Menuet
(fl)
No. 9.
10-bar sentence
Menuet
No. 10.
galant theme
Tempo di Minuetto

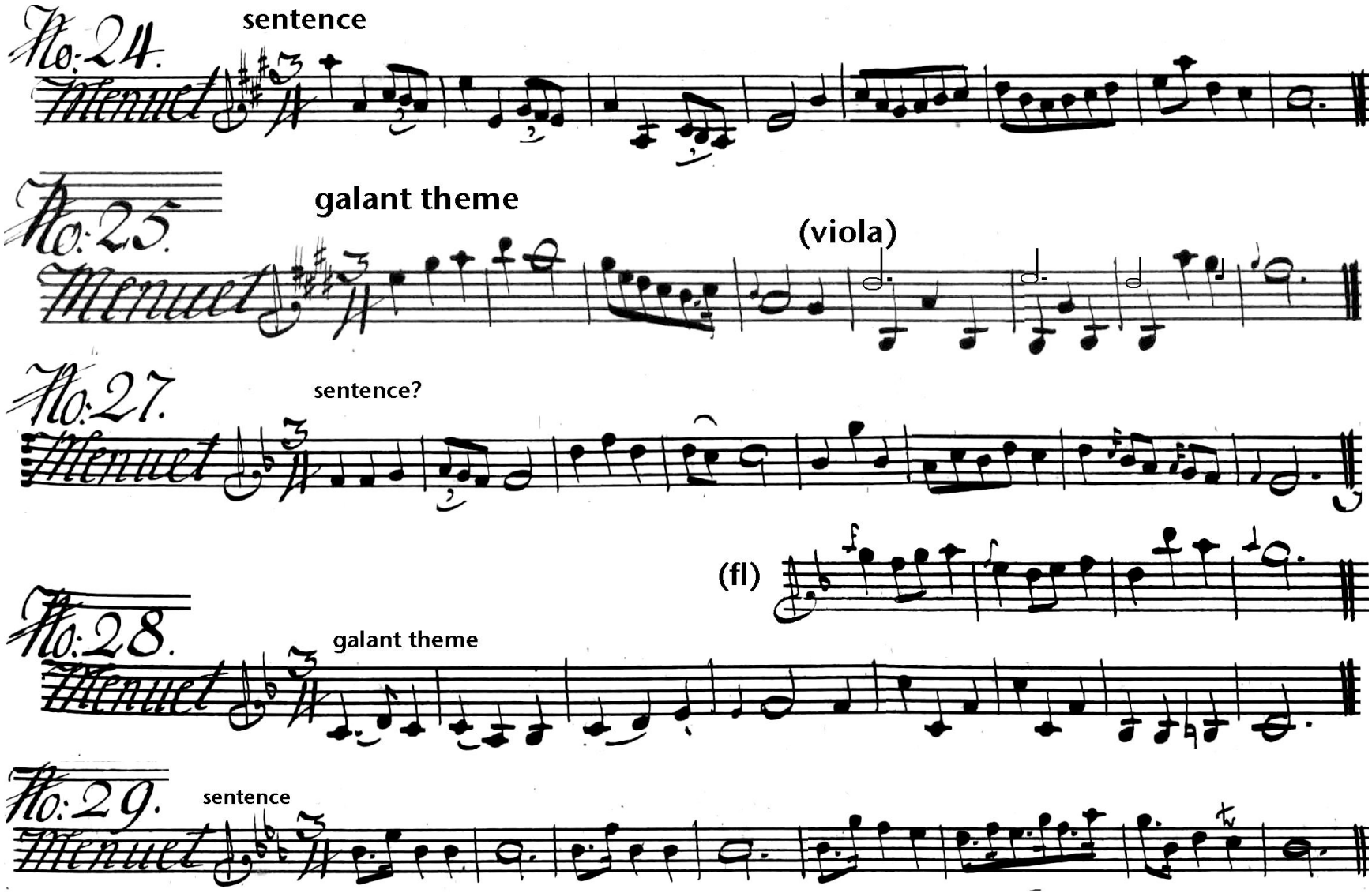

No. 12.
Menuet
sentence

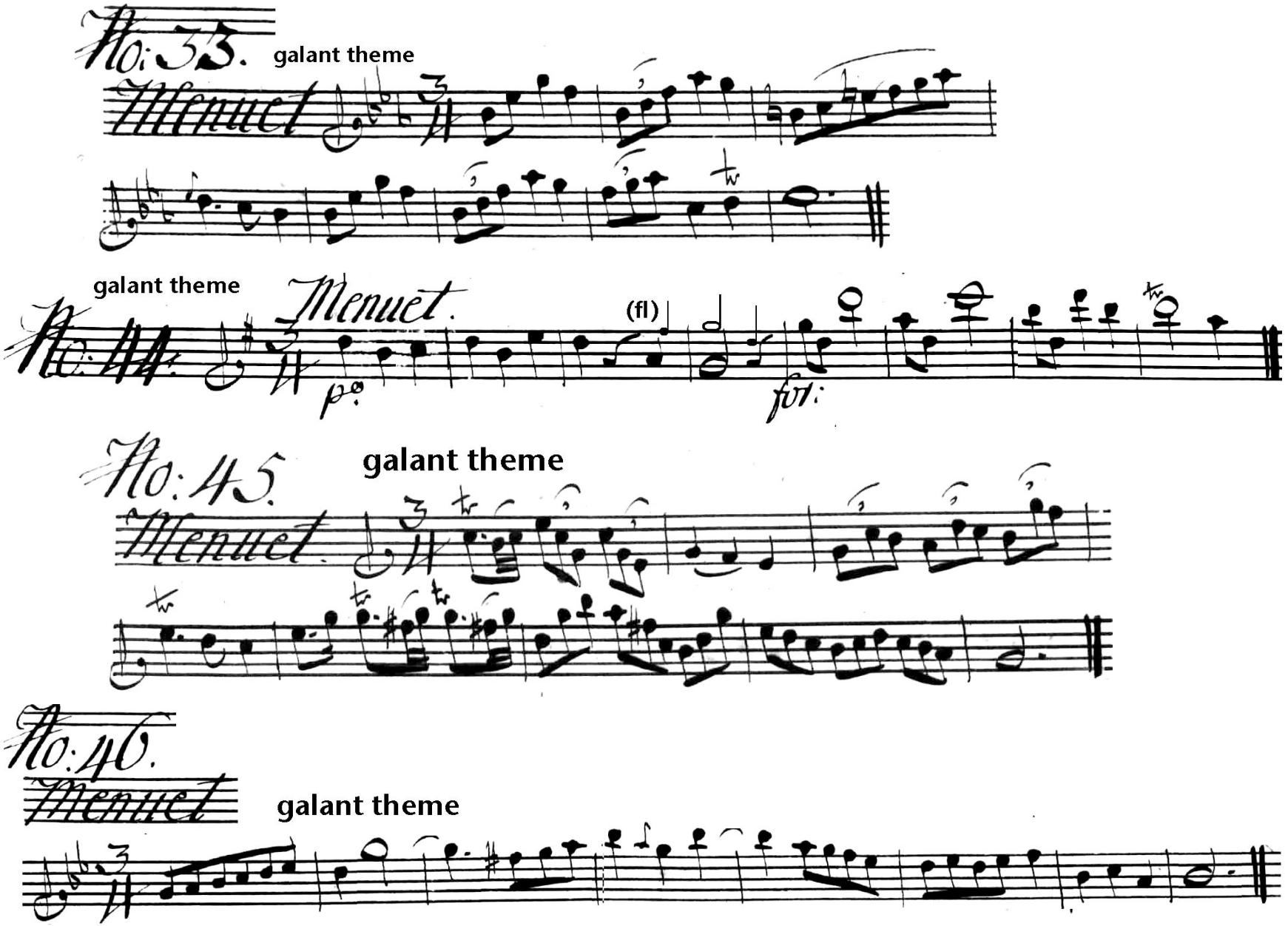

No. 13.
Menuet
galant theme

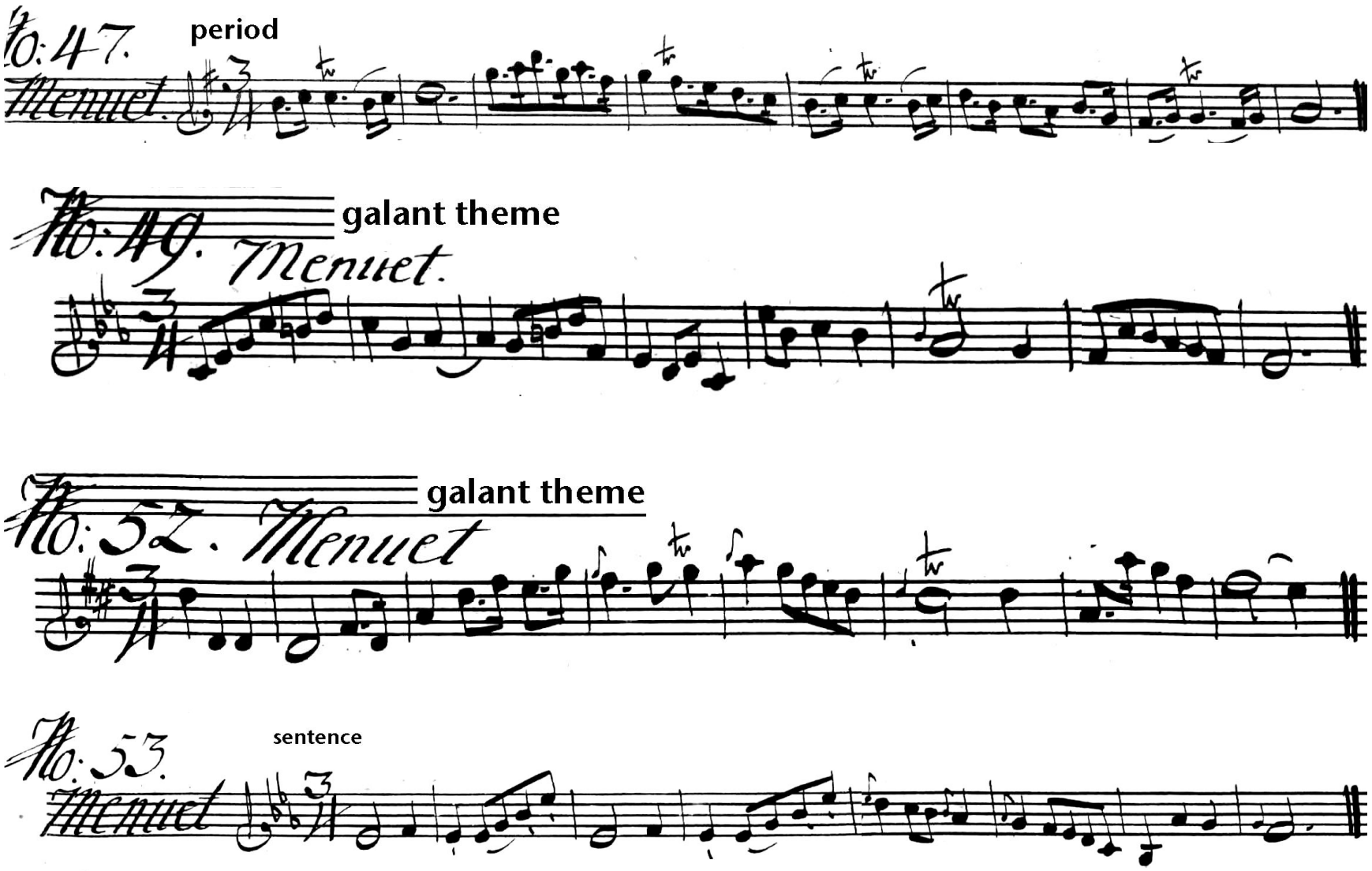

No. 14.
Menuet
sentence

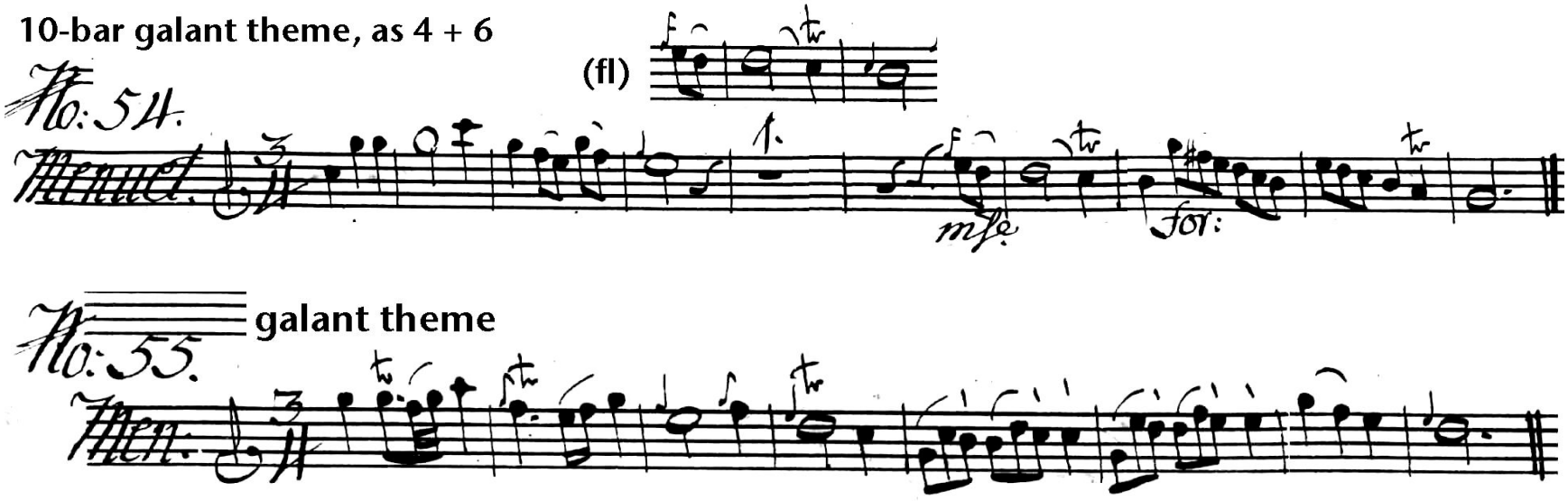

No. 15.
Menuet
sentence
No. 16.
Menuet
10-bar sentence, as 4 + 6
No. 17.
Menuet
galant theme
No. 18.
Menuet
galant theme


No: 19.
Menuet.
galant theme
No: 20.
Menuet
galant theme
No: 21.
Menuet.
presentation + consequent
No: 22
Menuet
galant theme


No. 24.
Menuet
sentence
No. 25.
Menuet
galant theme
(viola)
No. 27.
Menuet
sentence?
(fl)
No. 28.
Menuet
galant theme
No. 29.
Menuet
sentence


No: 33.
galant theme
Menuet
galant theme
No: 44.
Menuet.
(fl)
p.
for:
No: 45.
galant theme
Menuet
No: 46.
Menuet
galant theme

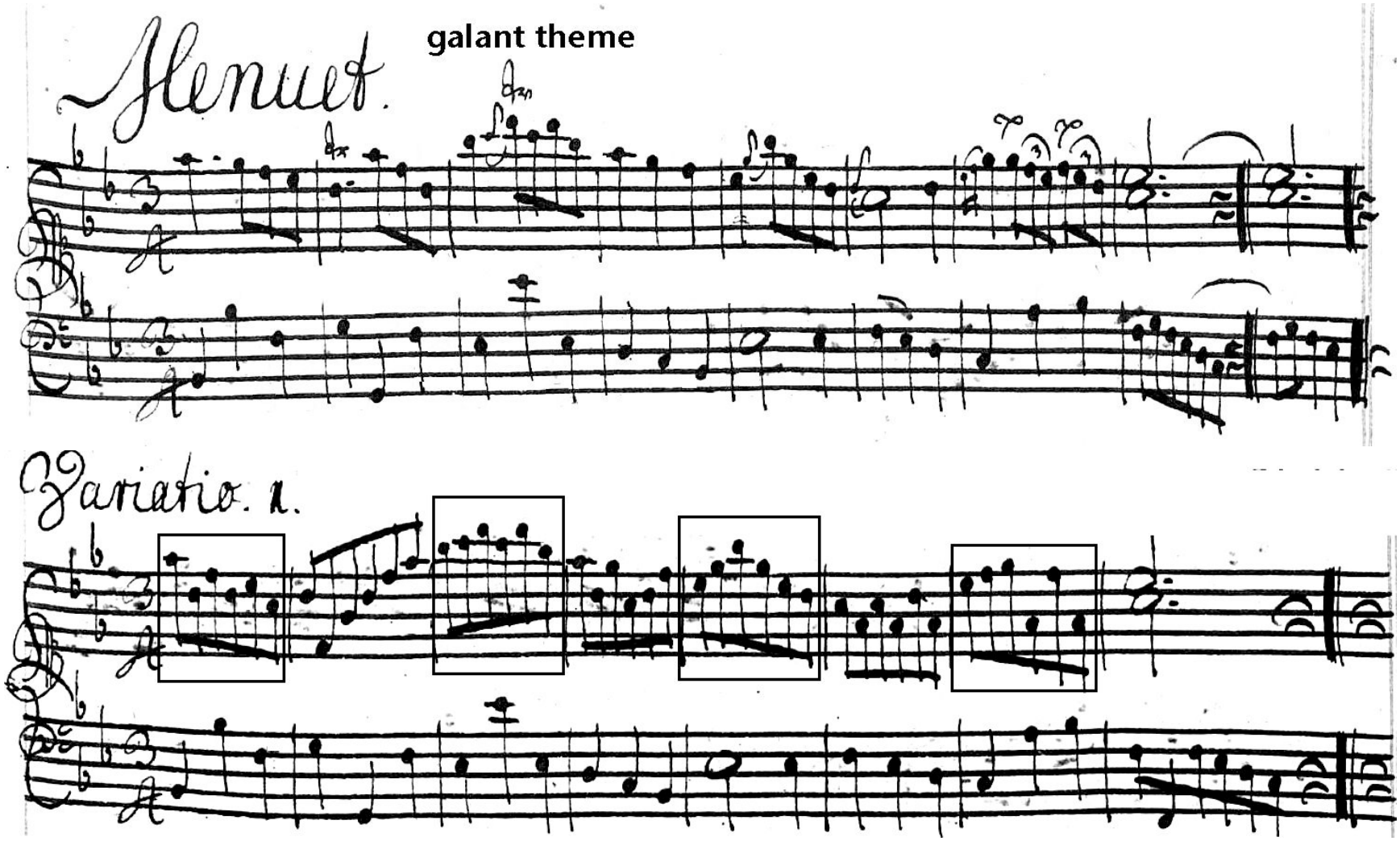

No. 47.
Menuet
period
No. 49. Menuet.
galant theme
No. 52. Menuet
galant theme
No. 53.
Menuet
sentence

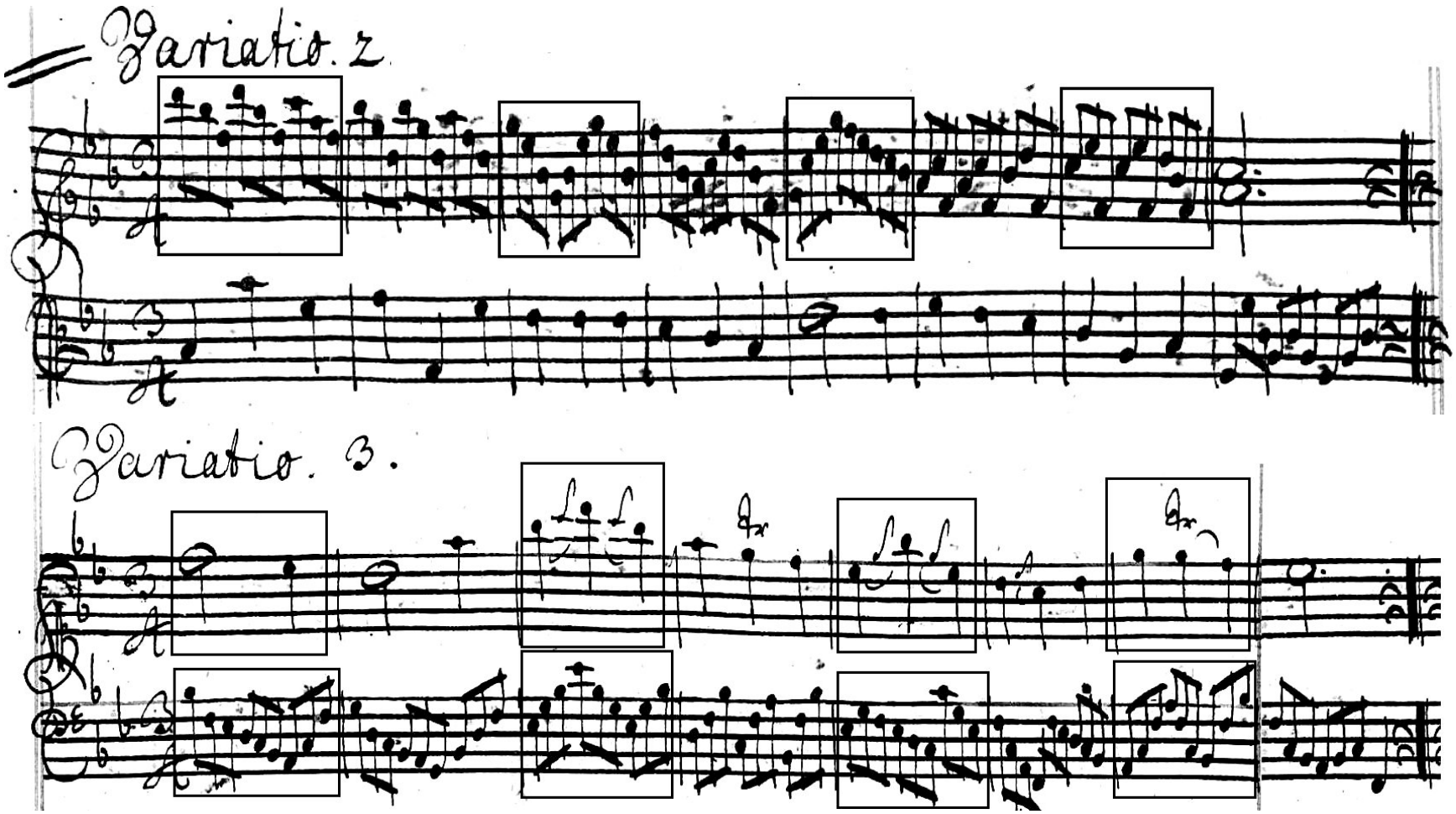


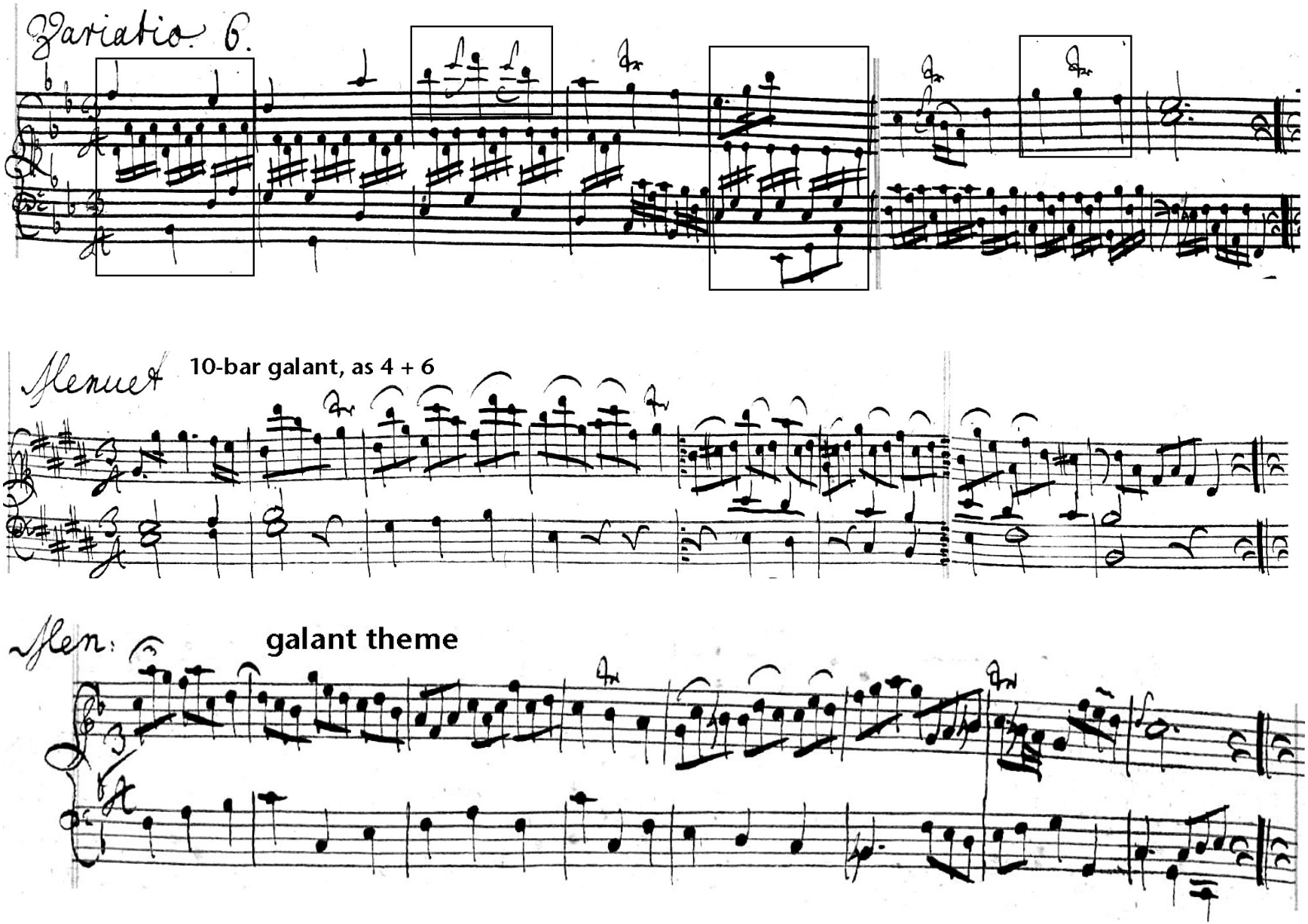
c. 1750-1788: Johann Gottfried Müthel (1728-1788), 53_Pieces. From Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung (D-B): Mus.ms. 30353

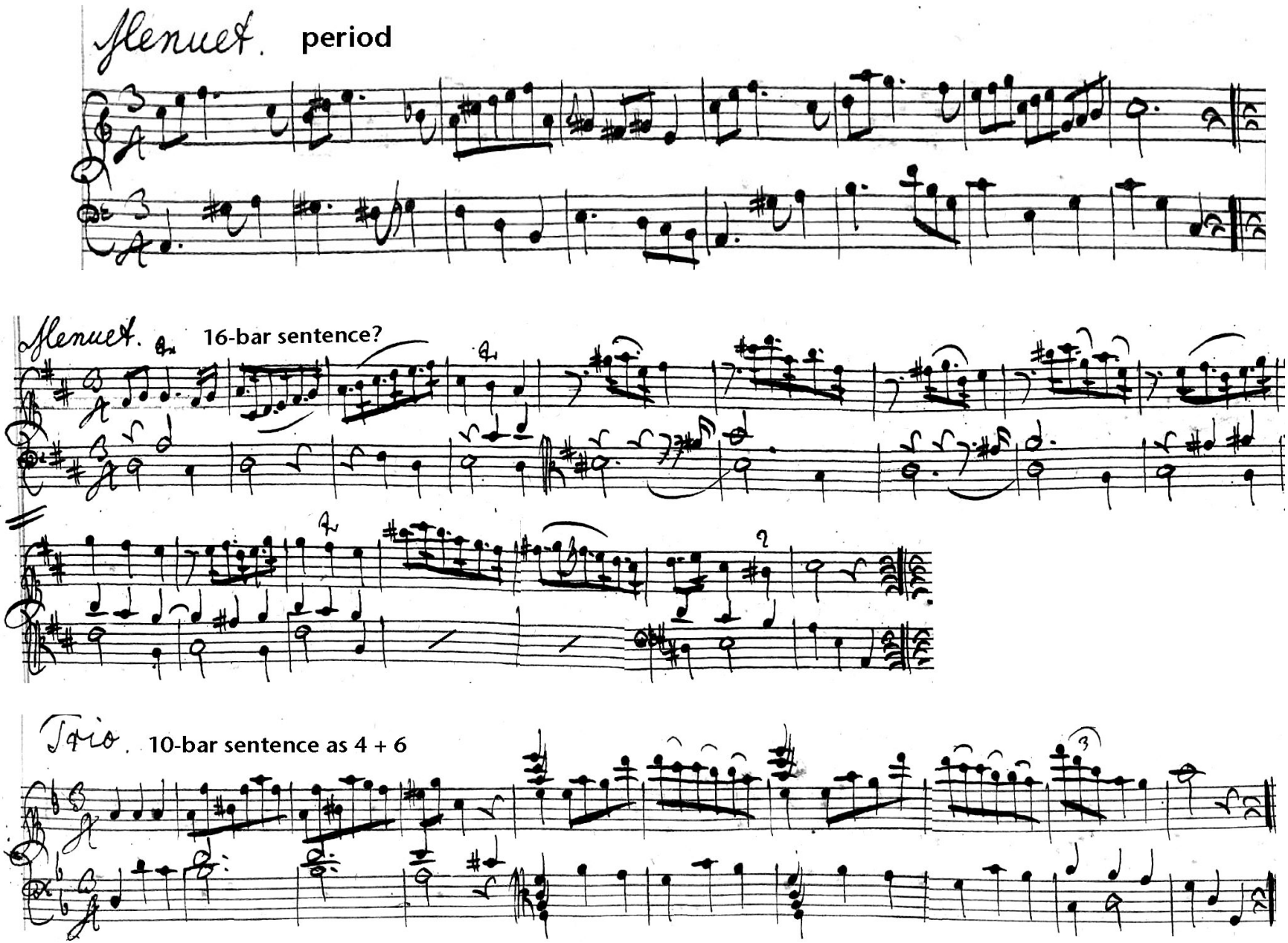
Johann Gottfried Müthel was a highly talented keyboard player -- which in that era, of course, meant both composer and improviser and, usually, organist as well as harpsichordist/clavichordist/fortepianist. He was appointed to a court position at age 19 and has the distinction of being J. S. Bach's last student, though since Bach died three months later, it is likely that Müthel learned more subsequently from Bach's older student, J. C. Altinikol, and then from C. P. E. Bach, whom Müthel admired and remained friends with throughout his life. In 1753, Müthel moved to Riga, Latvia (at that time under Russian rule) and remained there till his death in 1788; he became the organist of the principal church in the city in 1767.

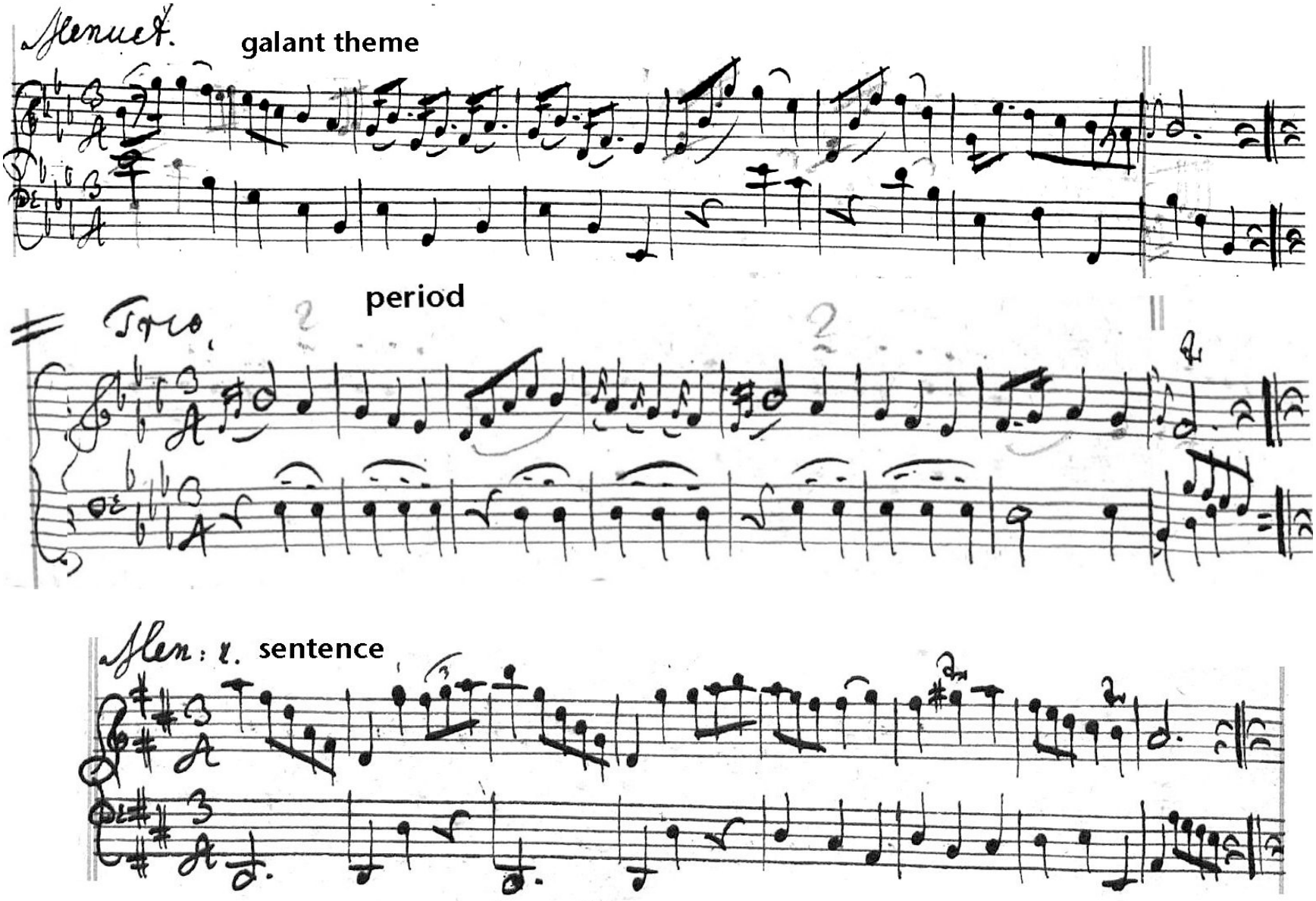
A few of his compositions were published in the mid-1750s, but the majority remained in manuscript, including the 53 pieces and the 43 pieces that are discussed in the next section. Both collections are the work of copyists; they are not in Müthel's own hand. It seems most likely that they were meant for pedagogical use, and as such it is not certain whether all are by Müthel himself—some may be copied from other composers or might even be the work of students. Like the two pedagogical collections of J. S. Bach from the 1720s, the 53 and 43 pieces offer a concise window into the most characteristic designs for basic dance music, including menuets, at mid-century.

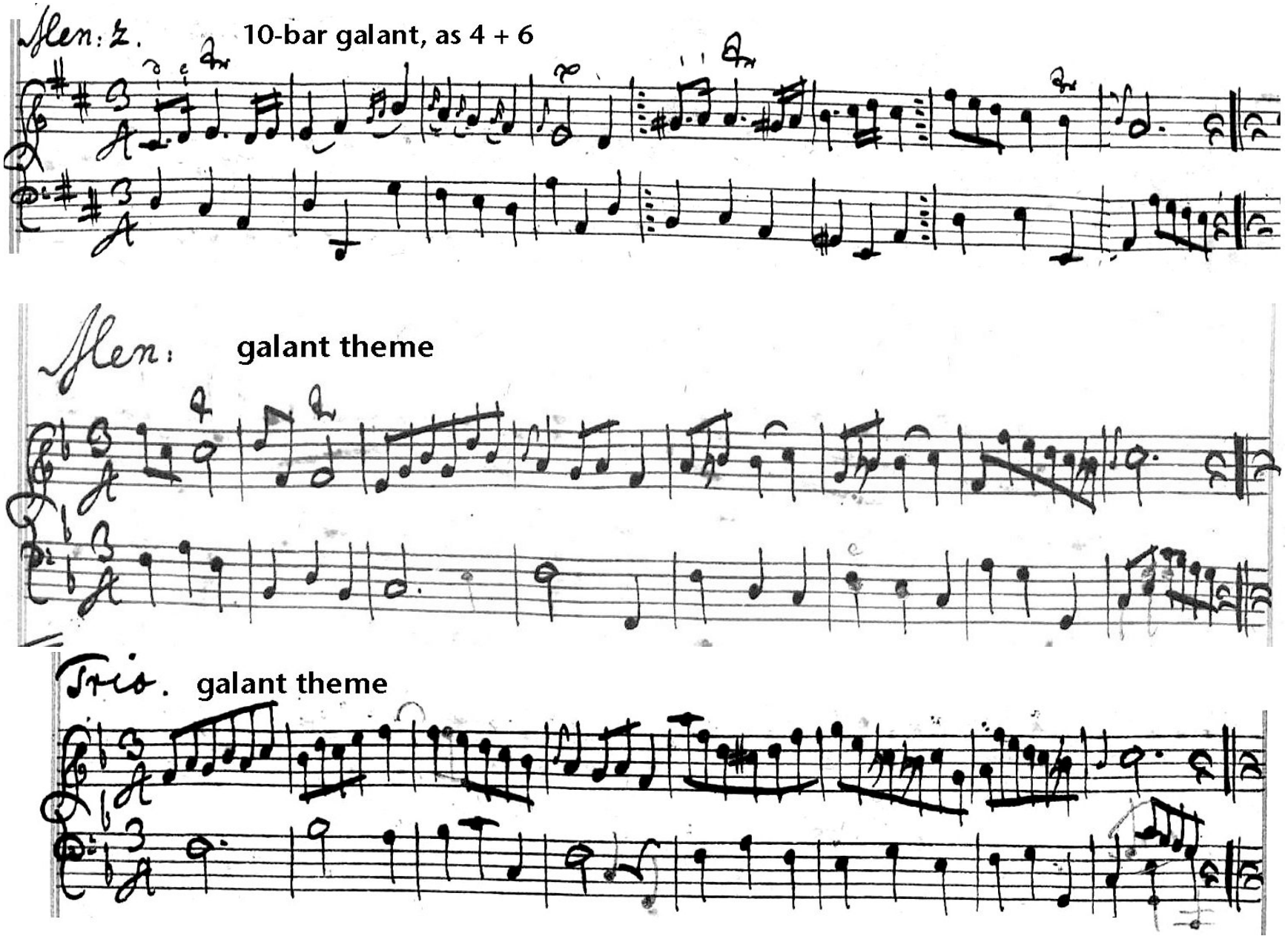

galant theme
Menuet.
Variatio. 1.

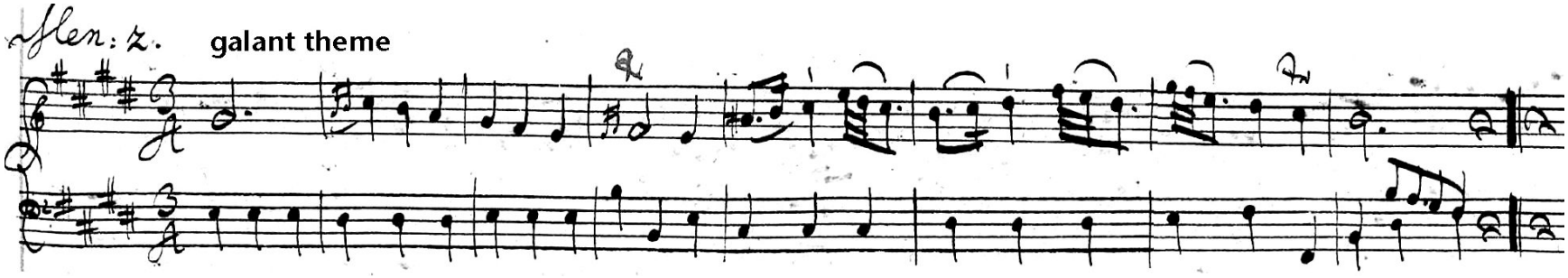

Variatio. 2.
Variatio. 3.

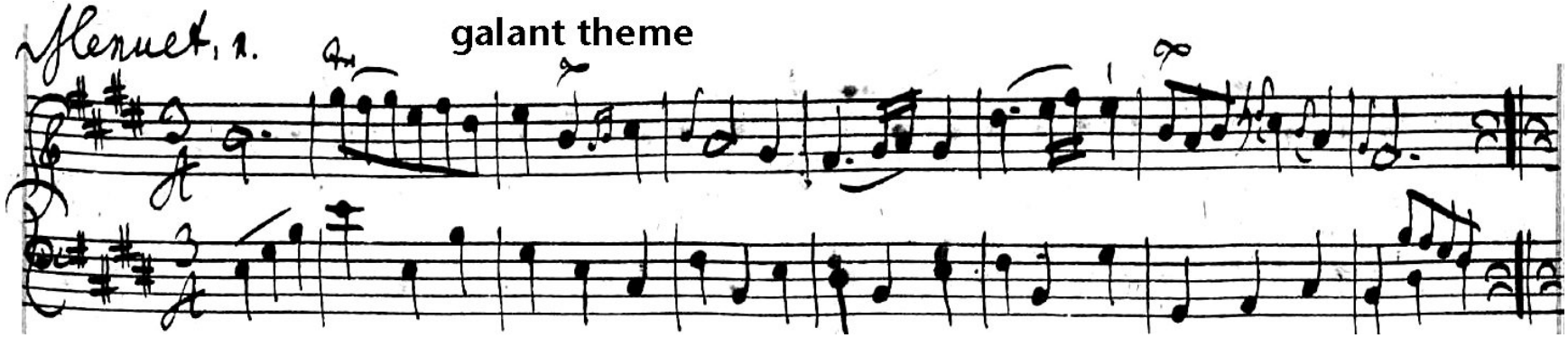

Variatio 6.
Menuet
10-bar galant, as 4 + 6
Men:
galant theme

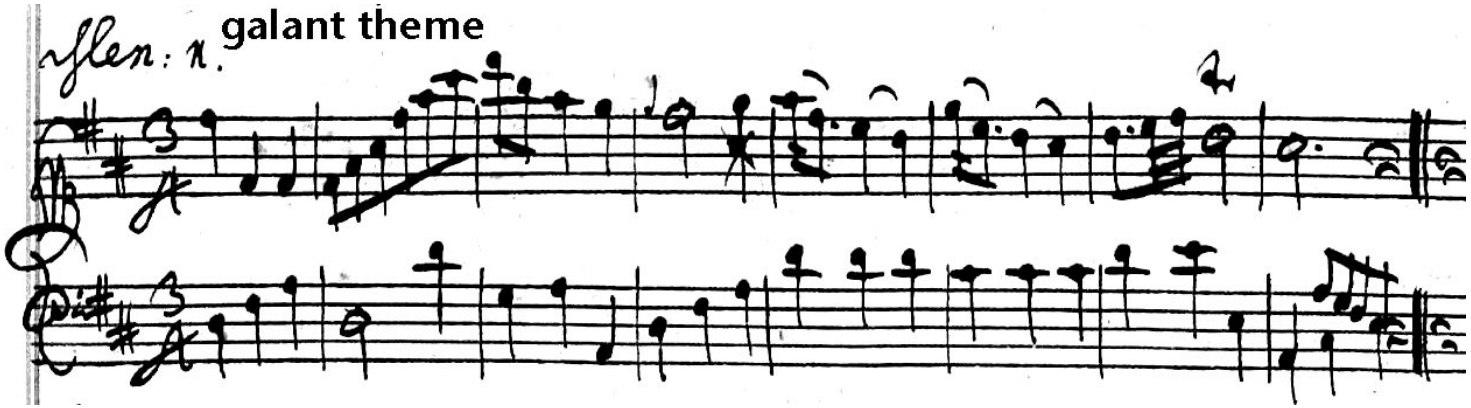

Menuet.
period
Menuet.
16-bar sentence?
Trio.
10-bar sentence as 4 + 6

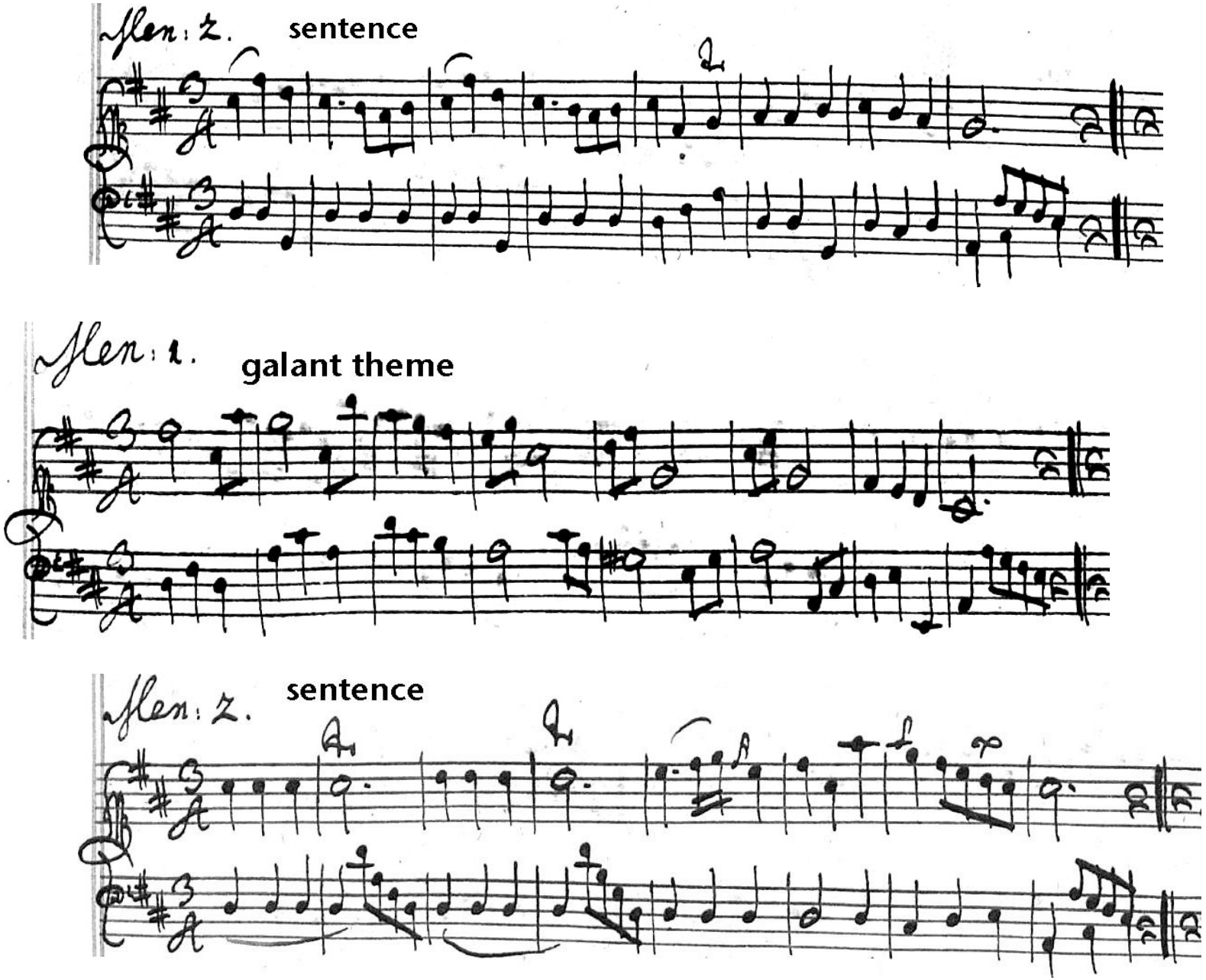

Menuet.
galant theme
Trio.
period
Men: 2.
sentence

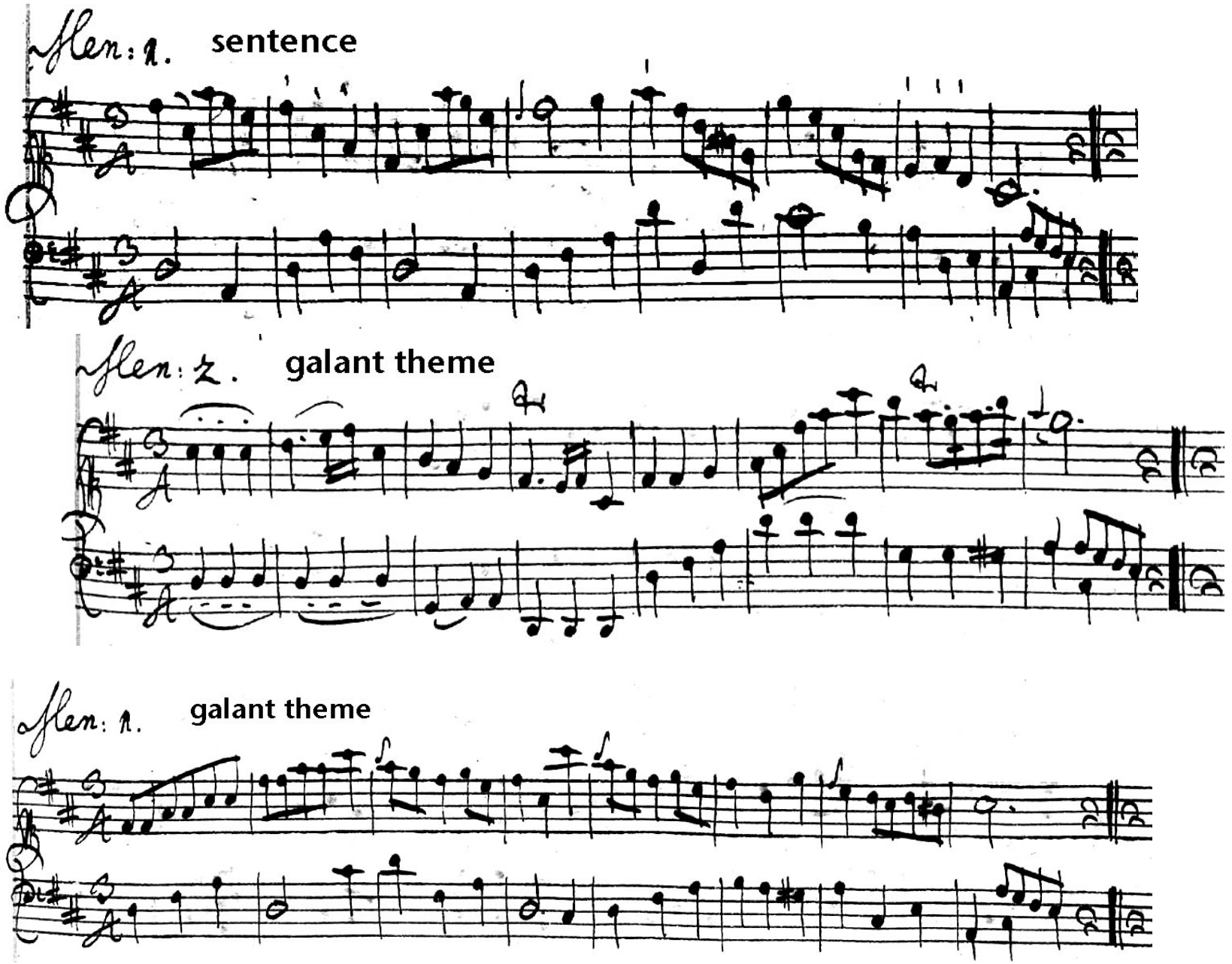

Men: 2.
10-bar galant, as 4 + 6
Men:
galant theme
Trio.
galant theme

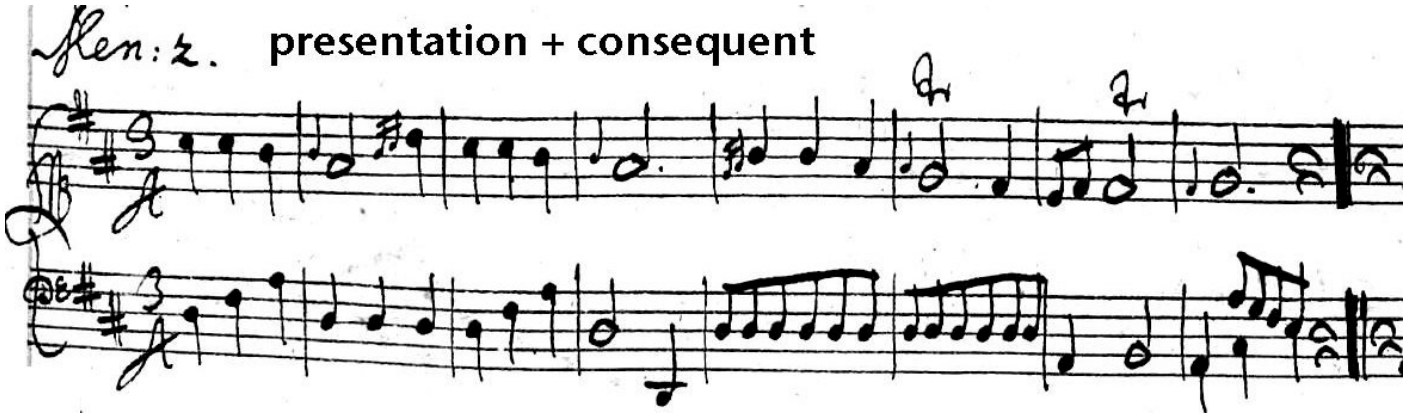

galant theme

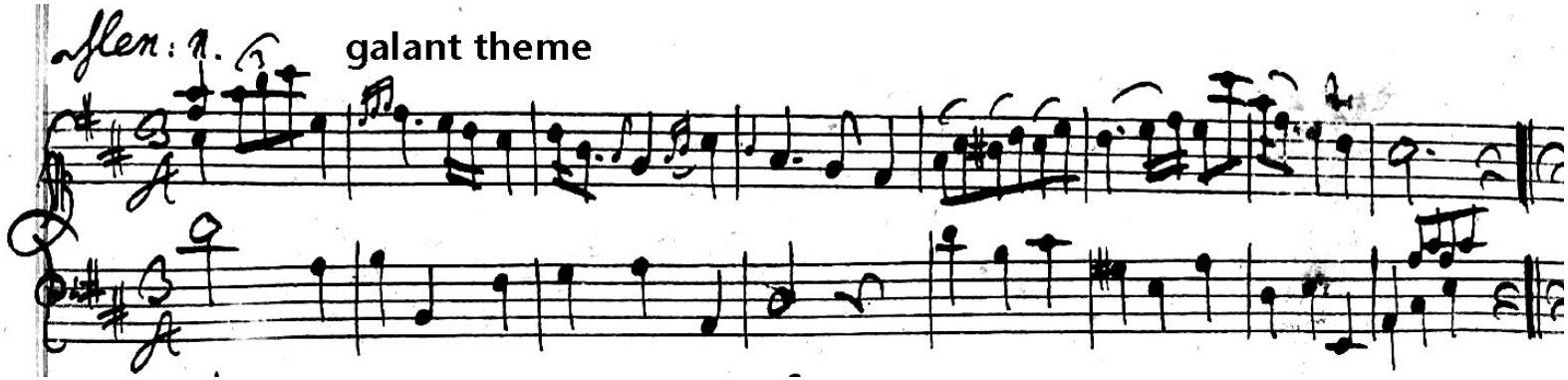

galant theme

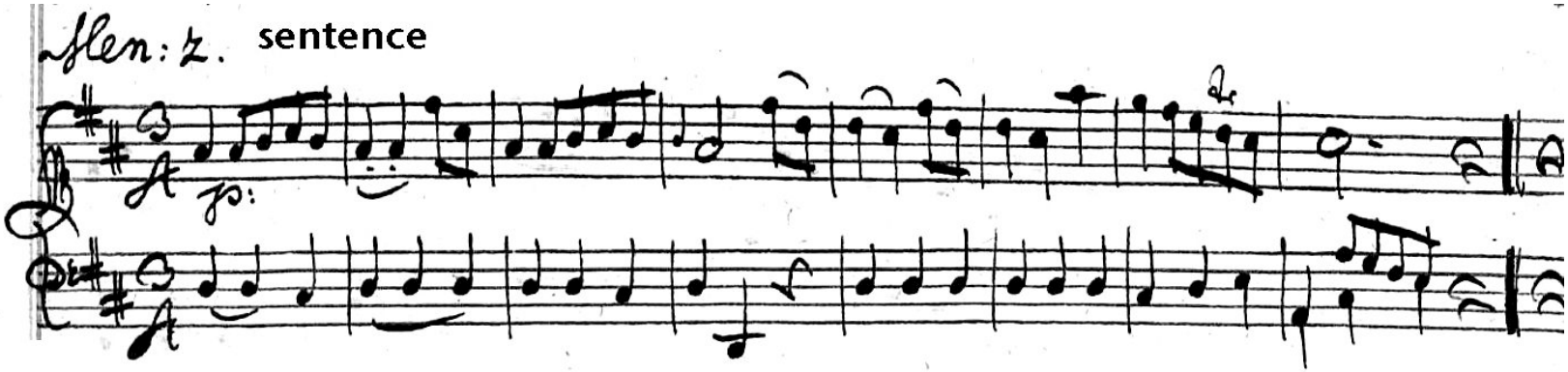

galant theme

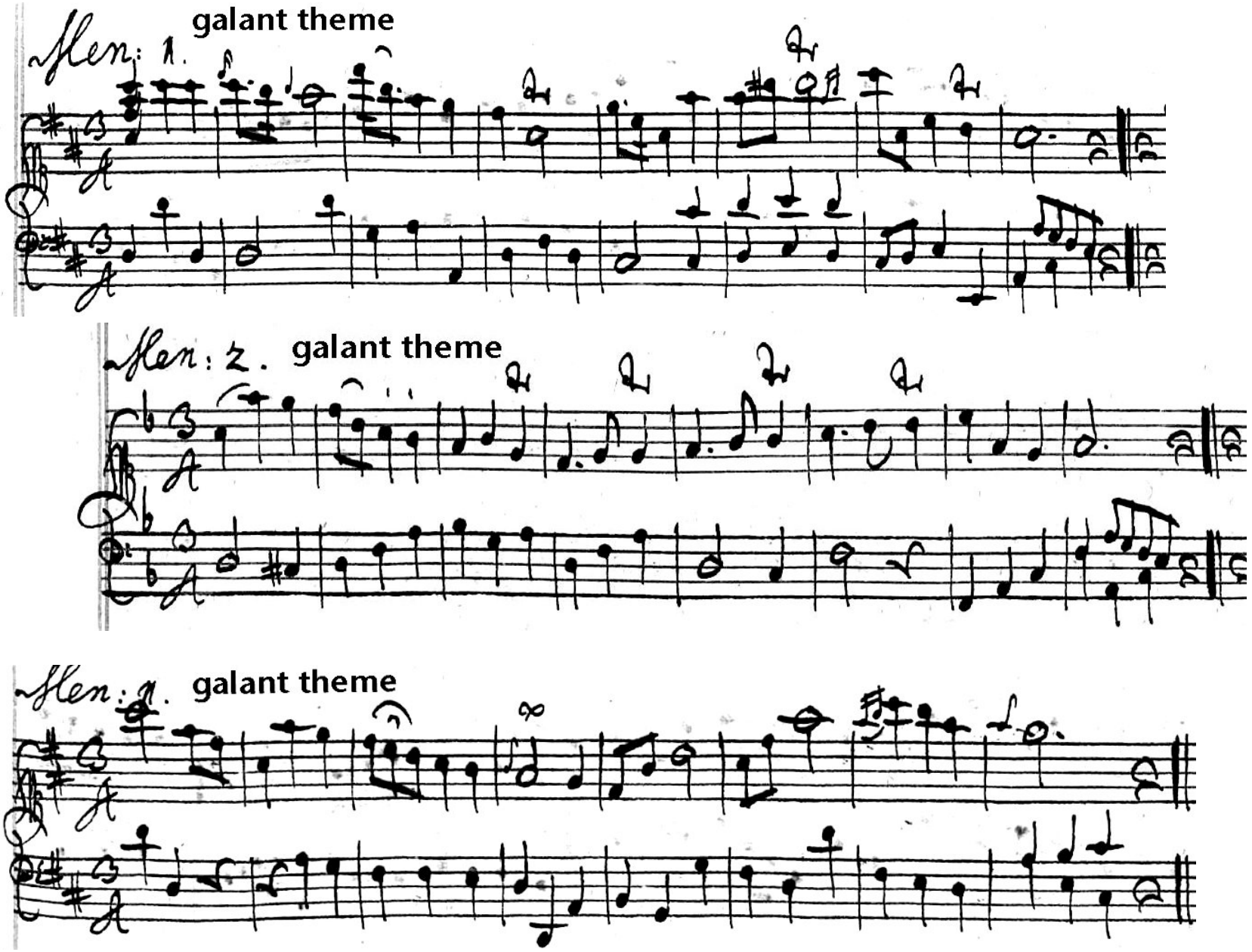

Flen: 2.
sentence
Flen: 1.
galant theme
Flen: 2.
sentence

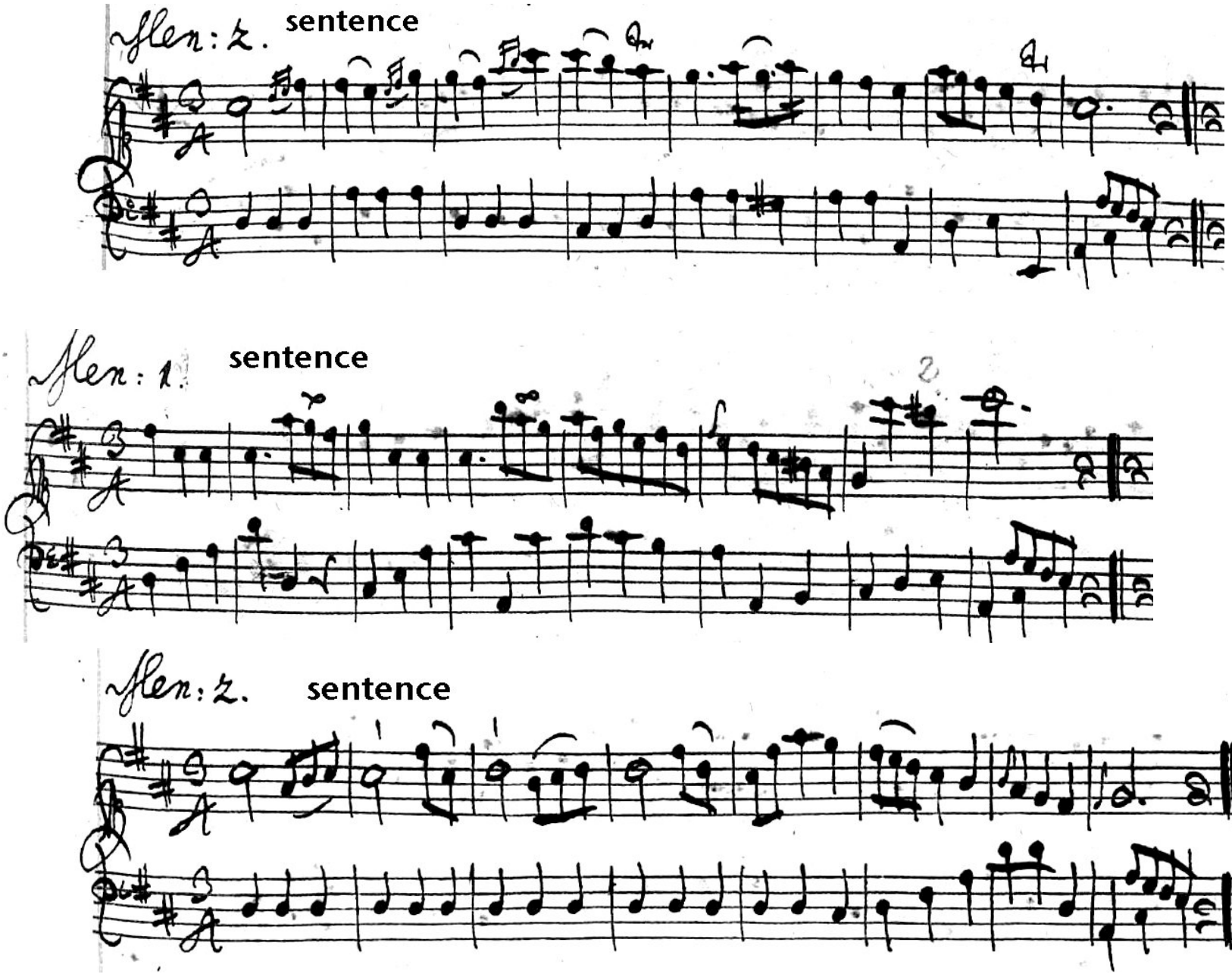

Flen: 1.
sentence
Flen: 2.
galant theme
Flen: 1.
galant theme

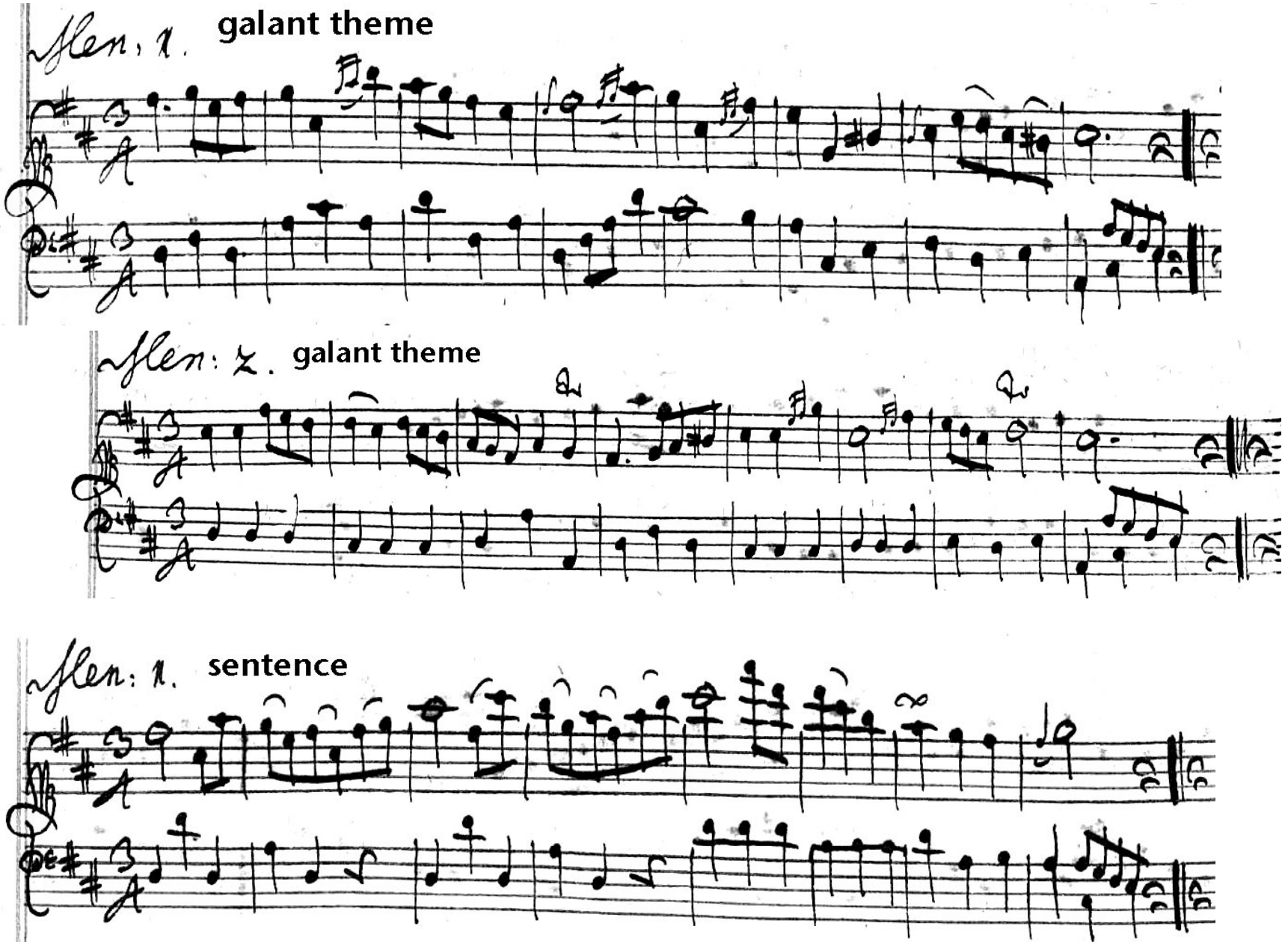

presentation + consequent

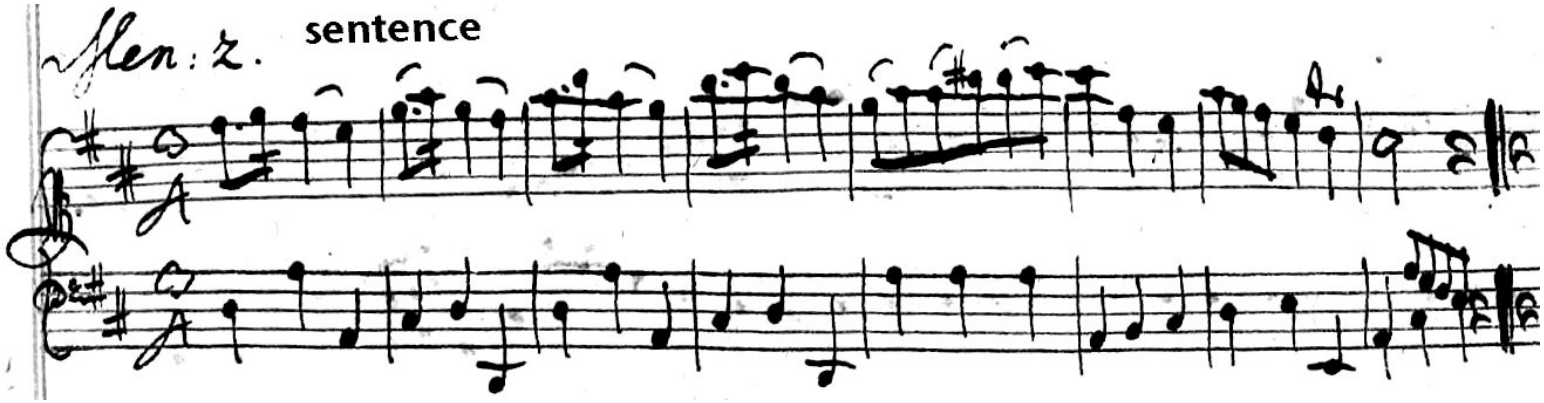

galant theme

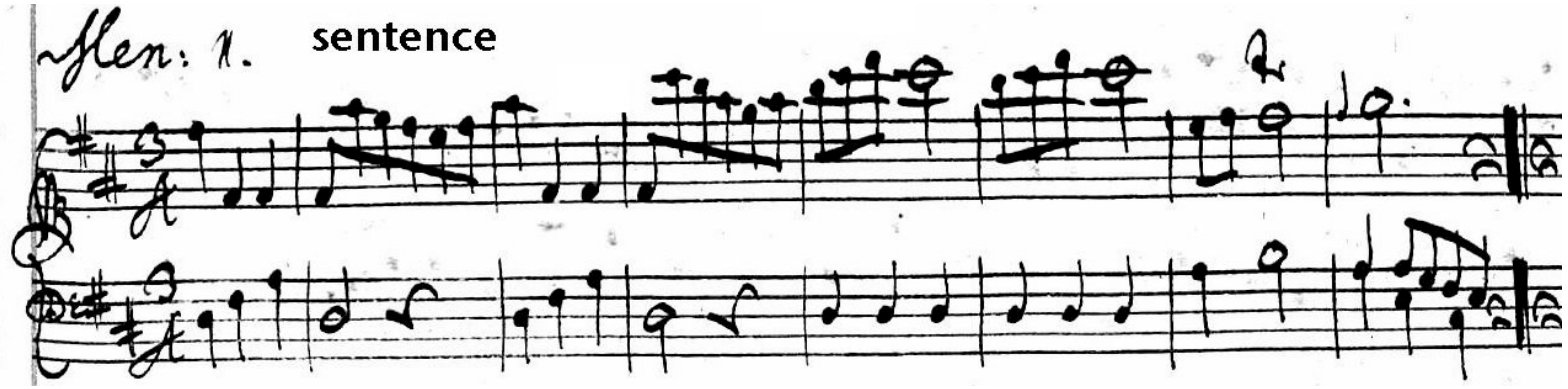

sentence

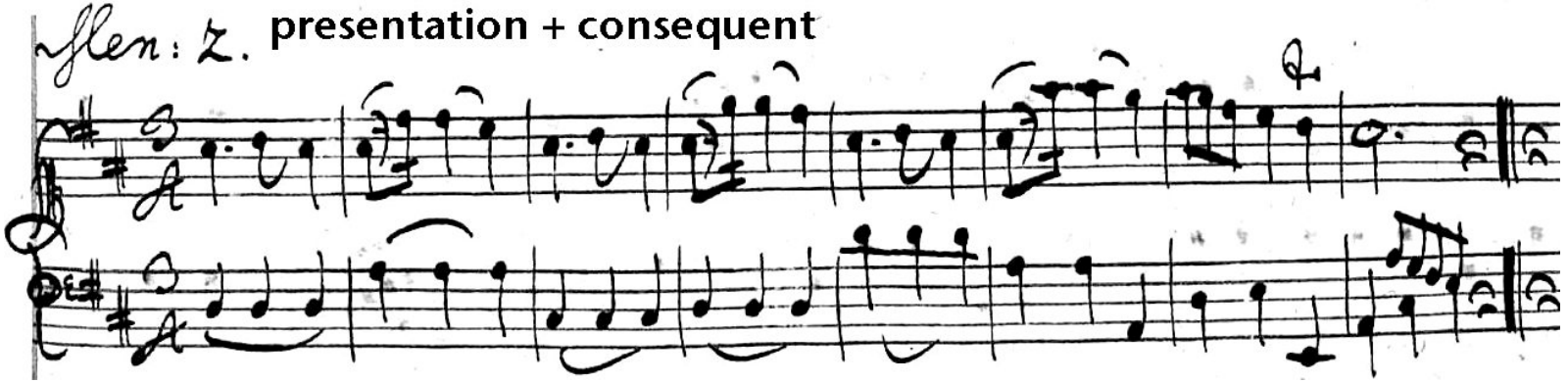

galant theme
galant theme
galant theme

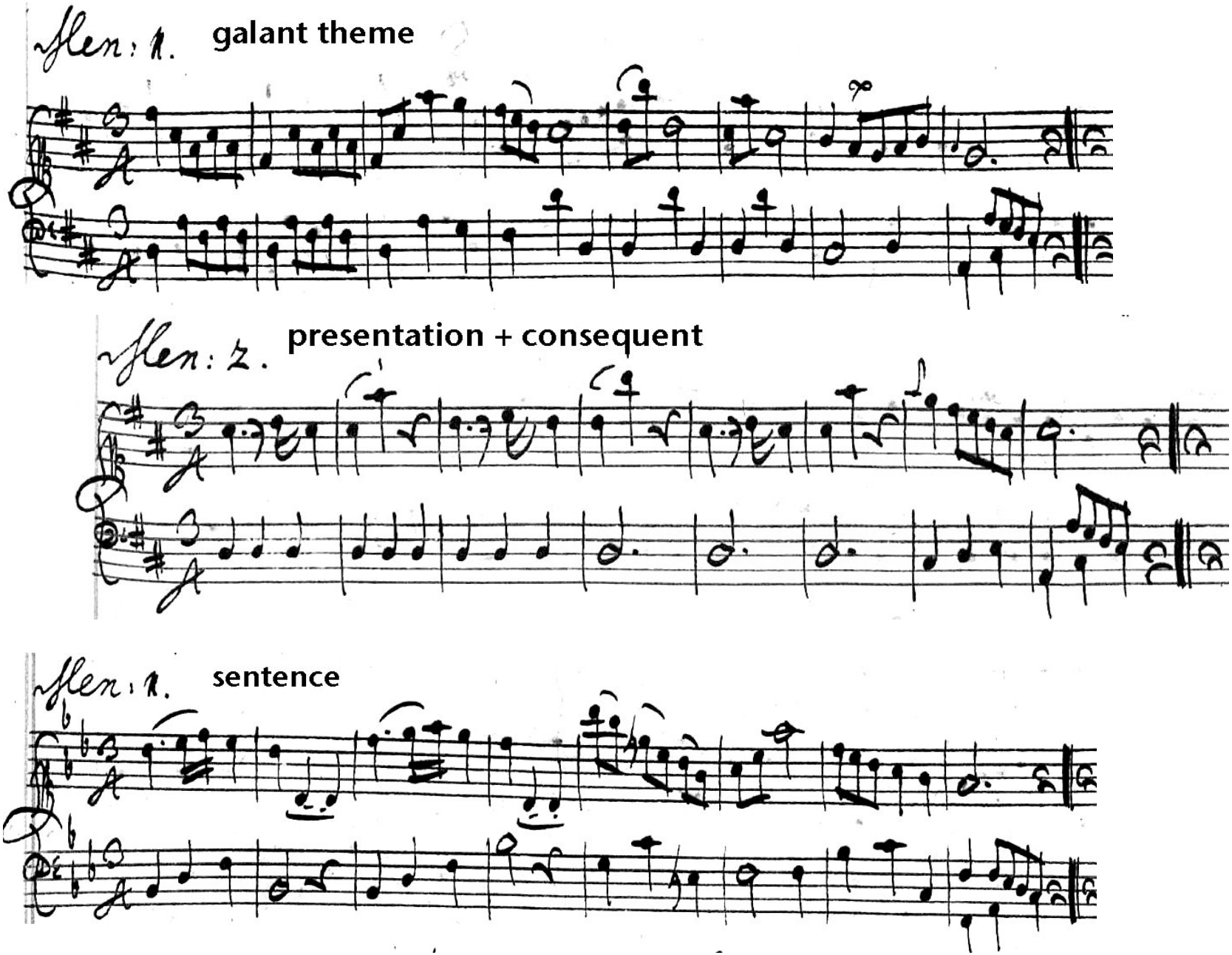

sentence
sentence
sentence

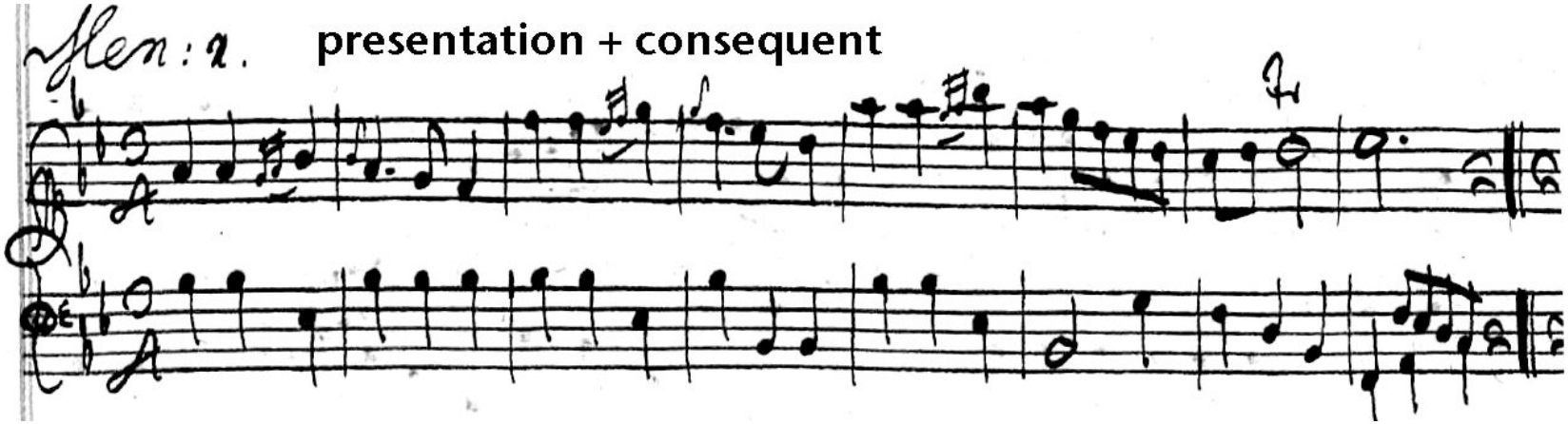

galant theme
galant theme
sentence

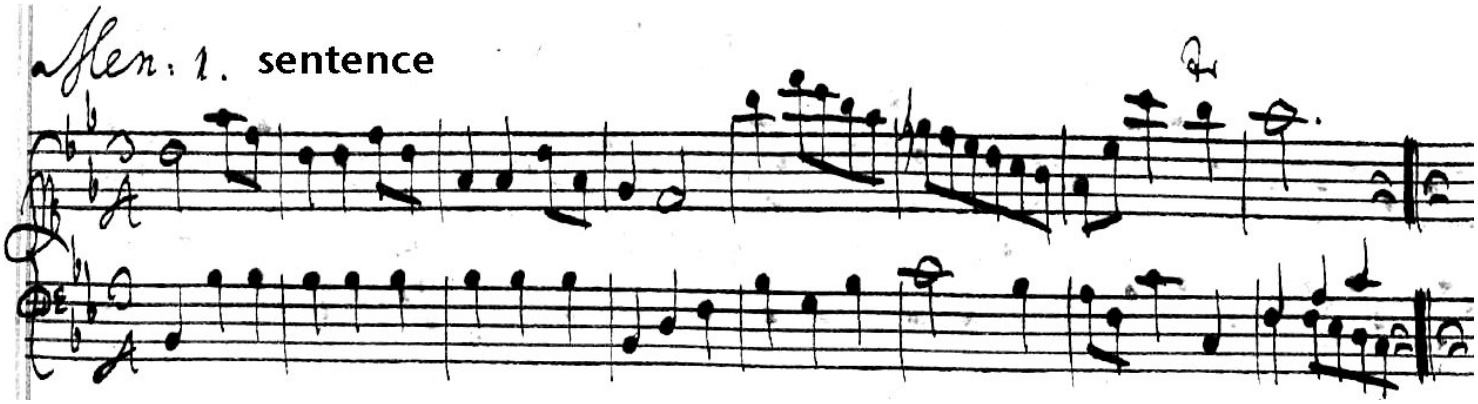

sentence

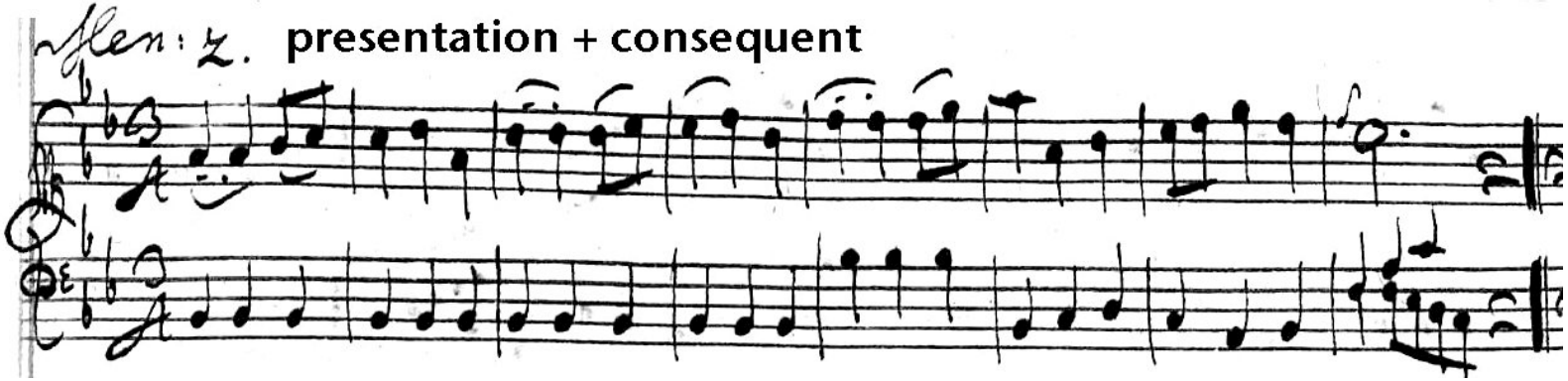

sentence

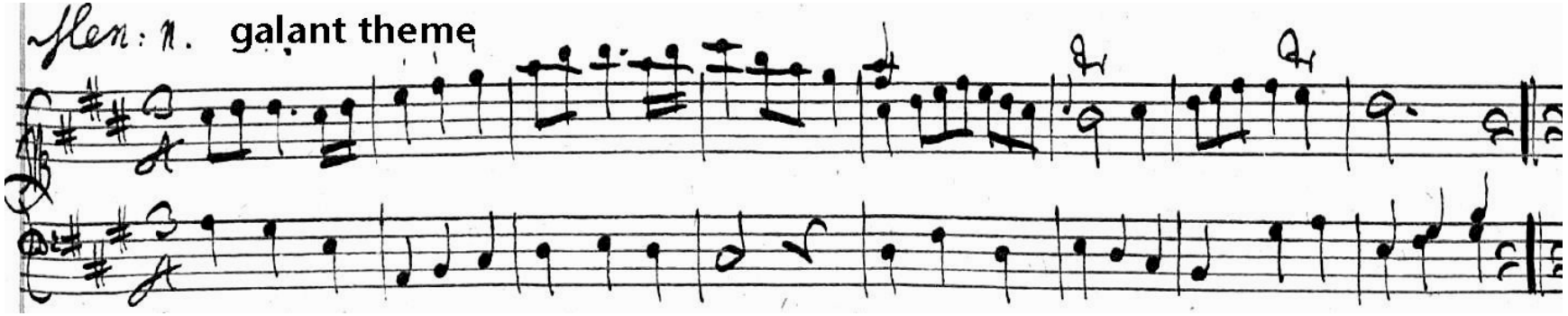

presentation + consequent

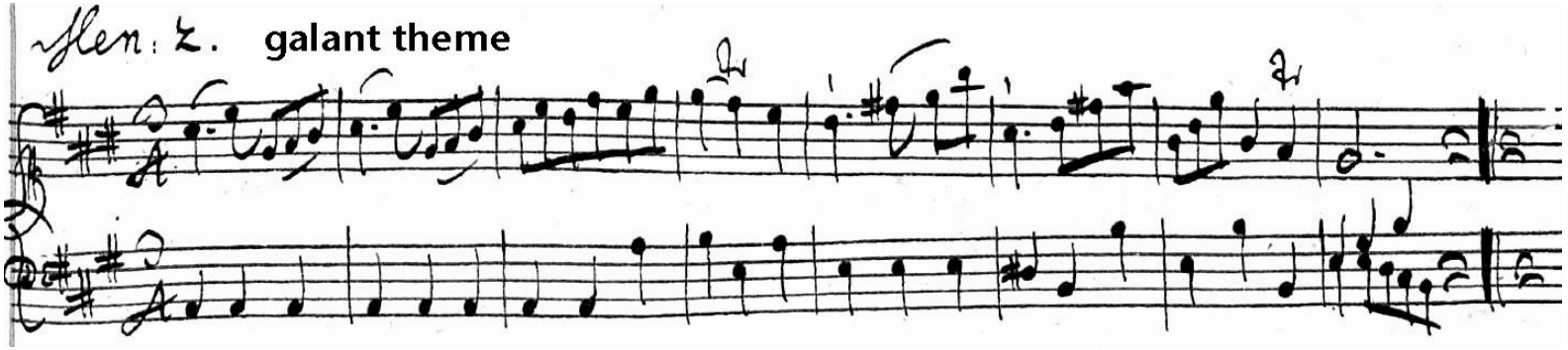

galant theme
presentation + consequent
sentence

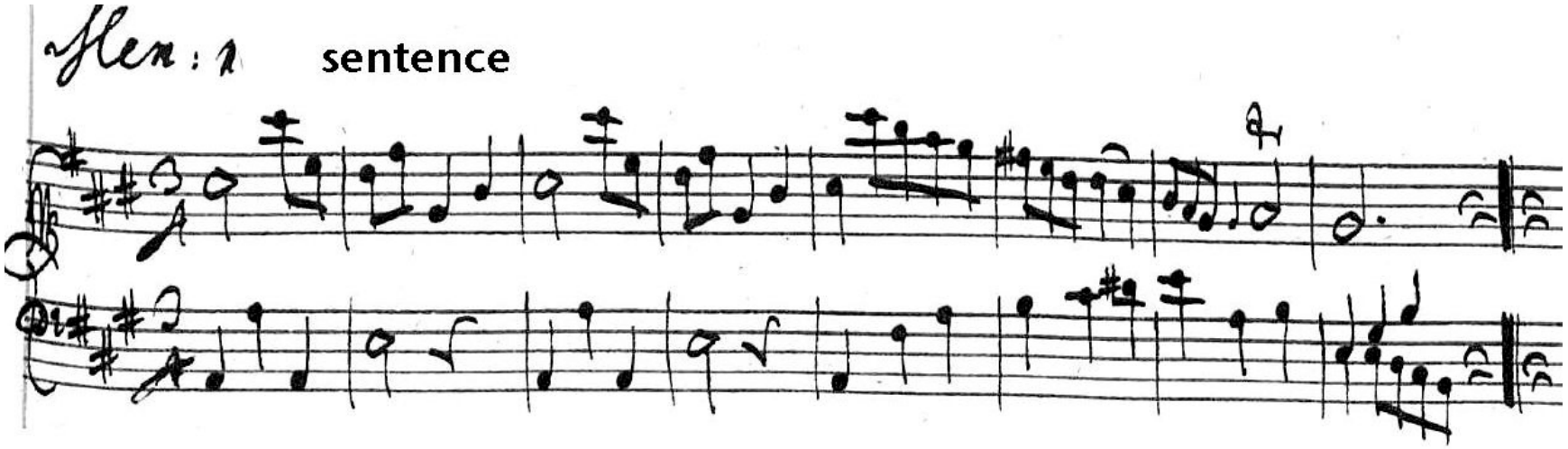

presentation + consequent

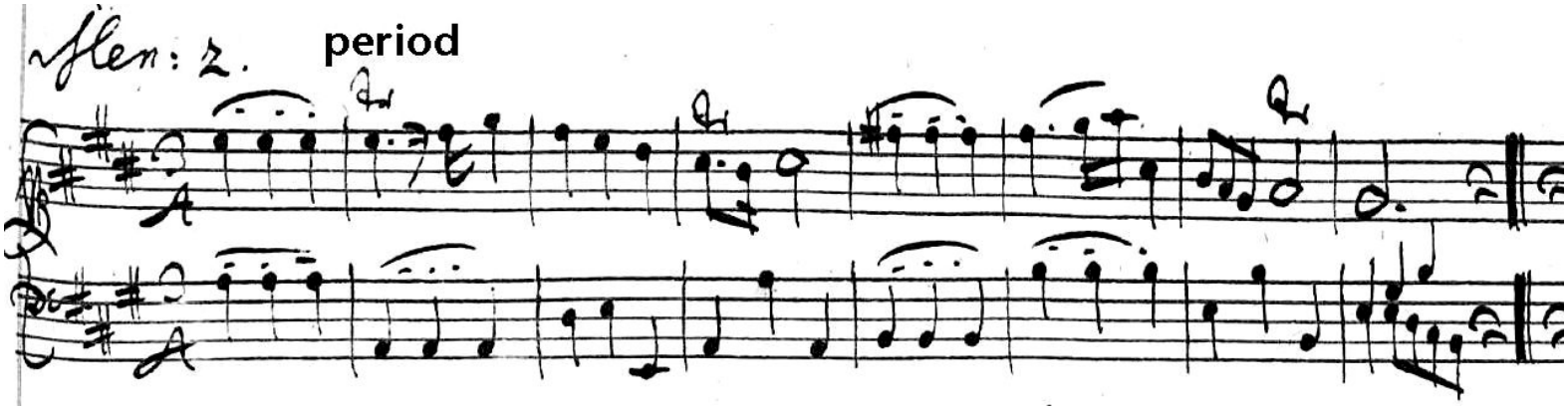

sentence

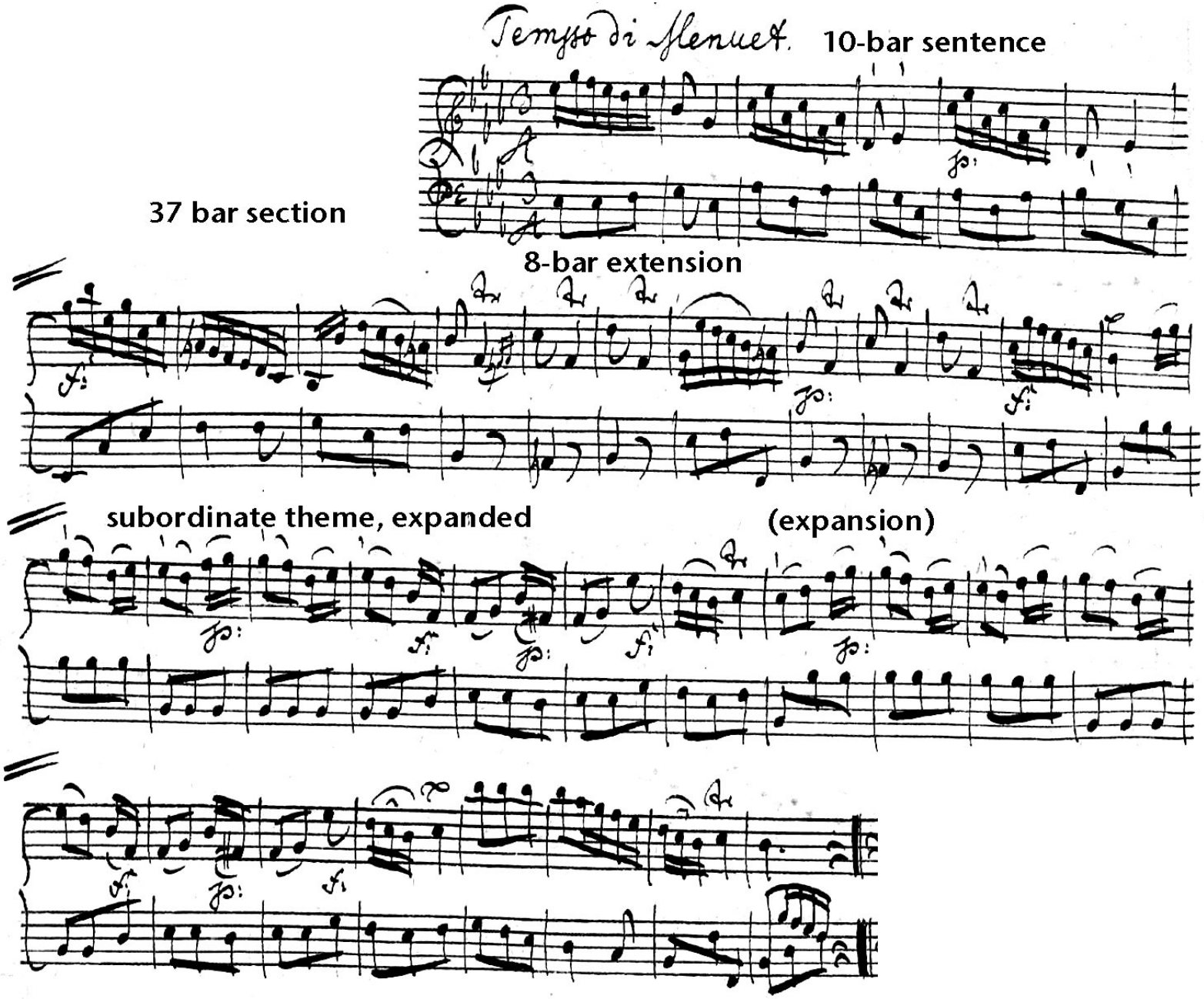

presentation + consequent

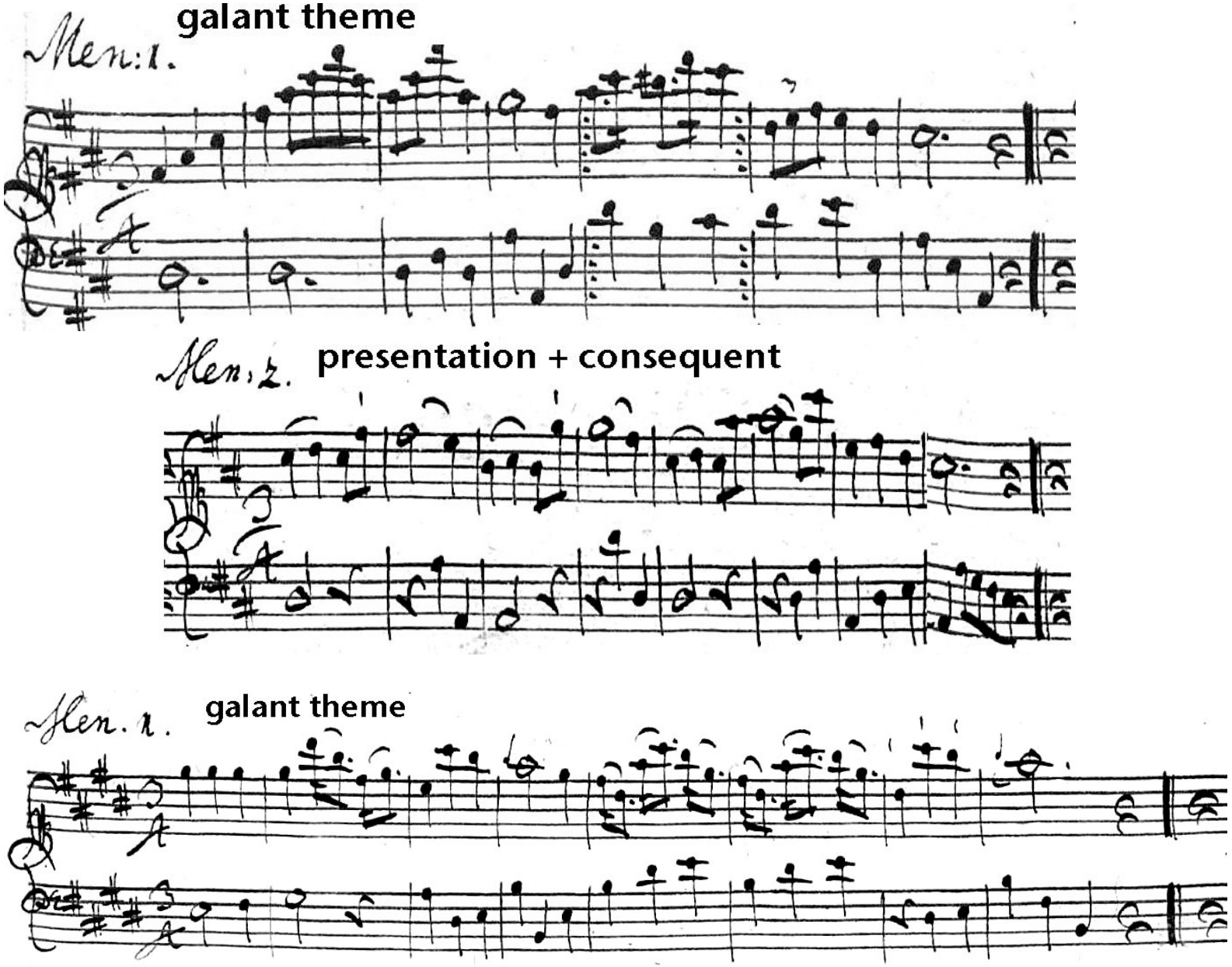

galant theme

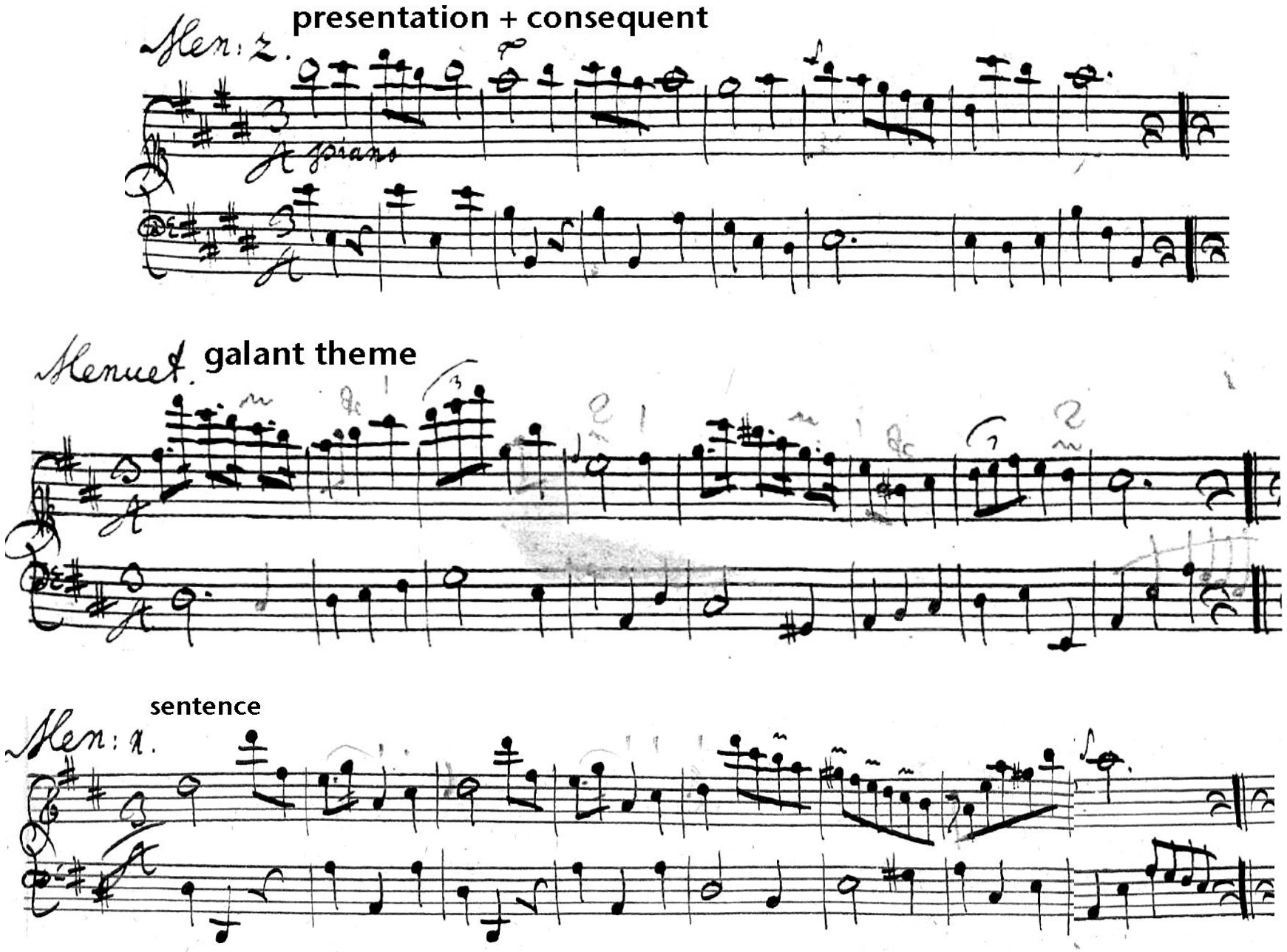

galant theme

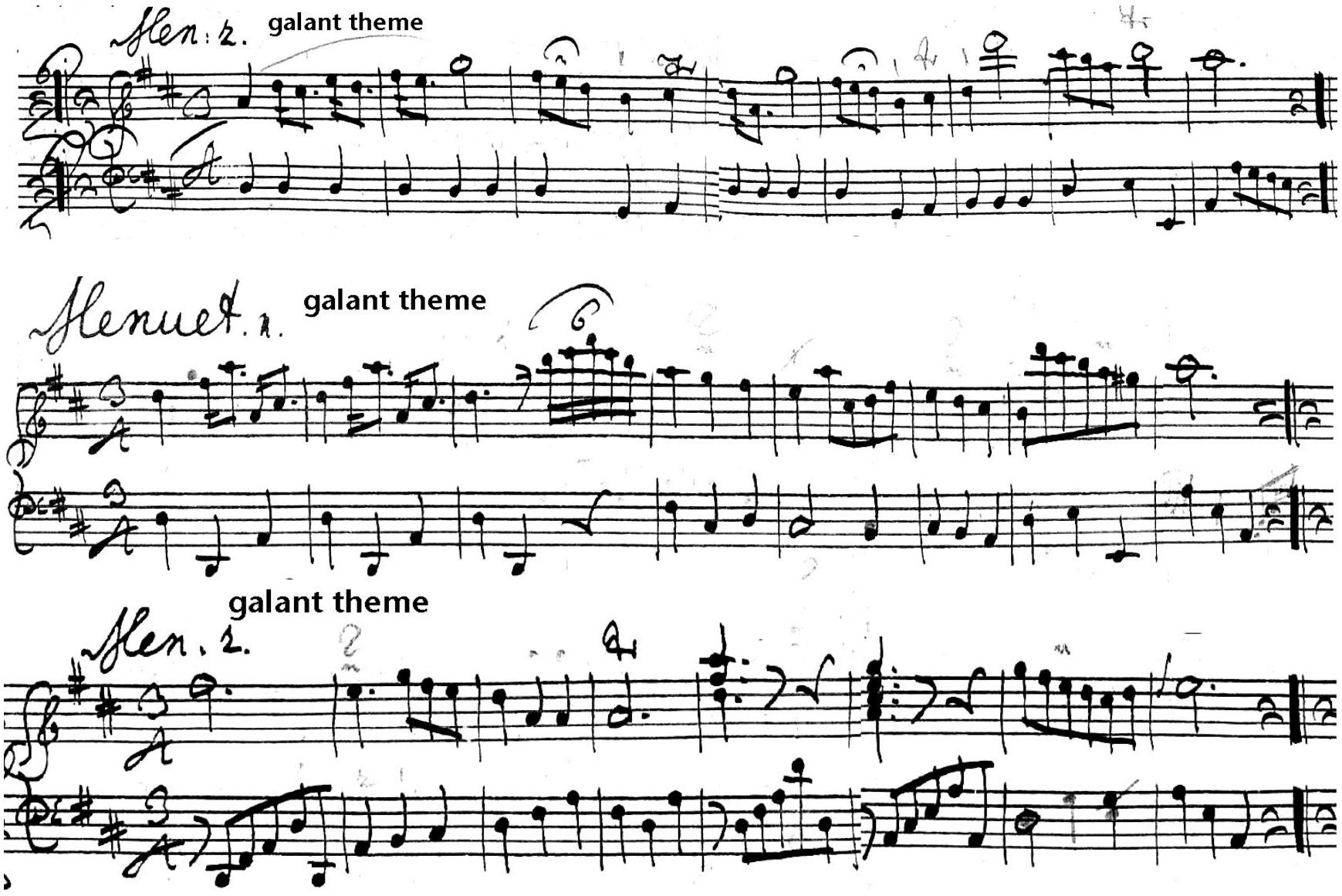

sentence

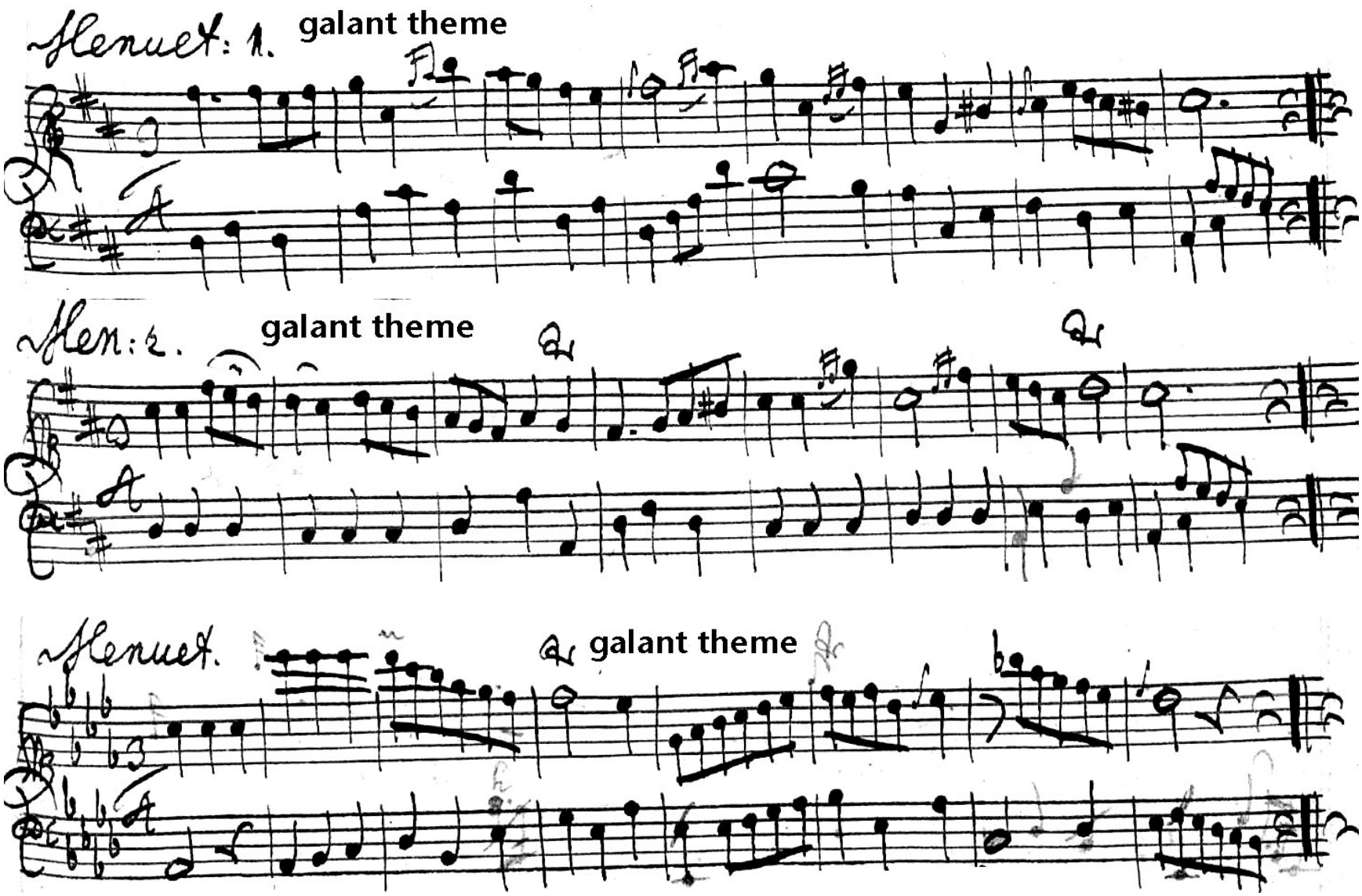

Flen: 2.
period

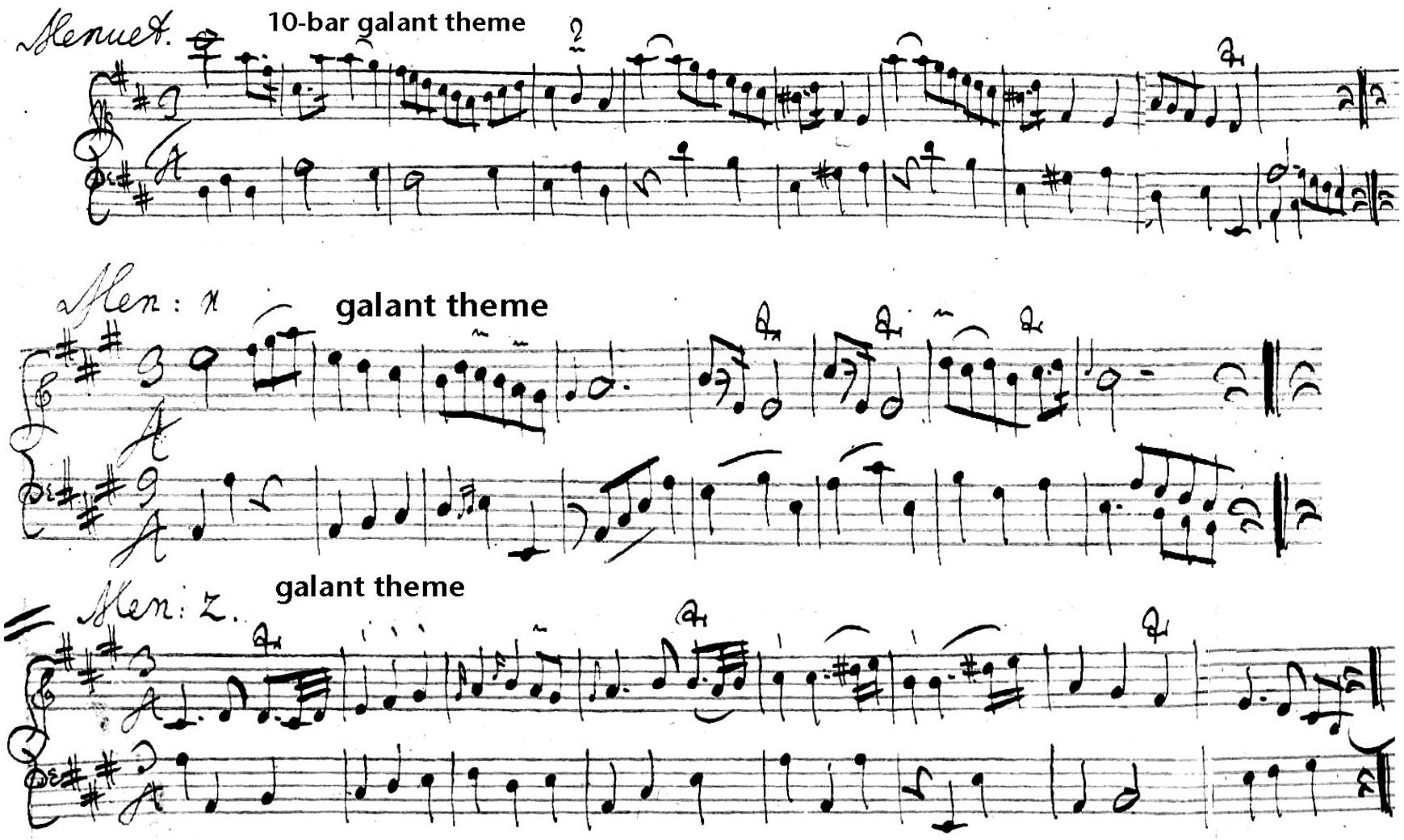

Tempo di Menuet.
10-bar sentence
37 bar section
8-bar extension
subordinate theme, expanded
(expansion)


galant theme
Men: 1.
Men. 2.
presentation + consequent
Men. 1.
galant theme


presentation + consequent
galant theme
sentence


galant theme
galant theme
galant theme


Menuet: 1.
galant theme
Men: 2.
galant theme
Menuet.
galant theme

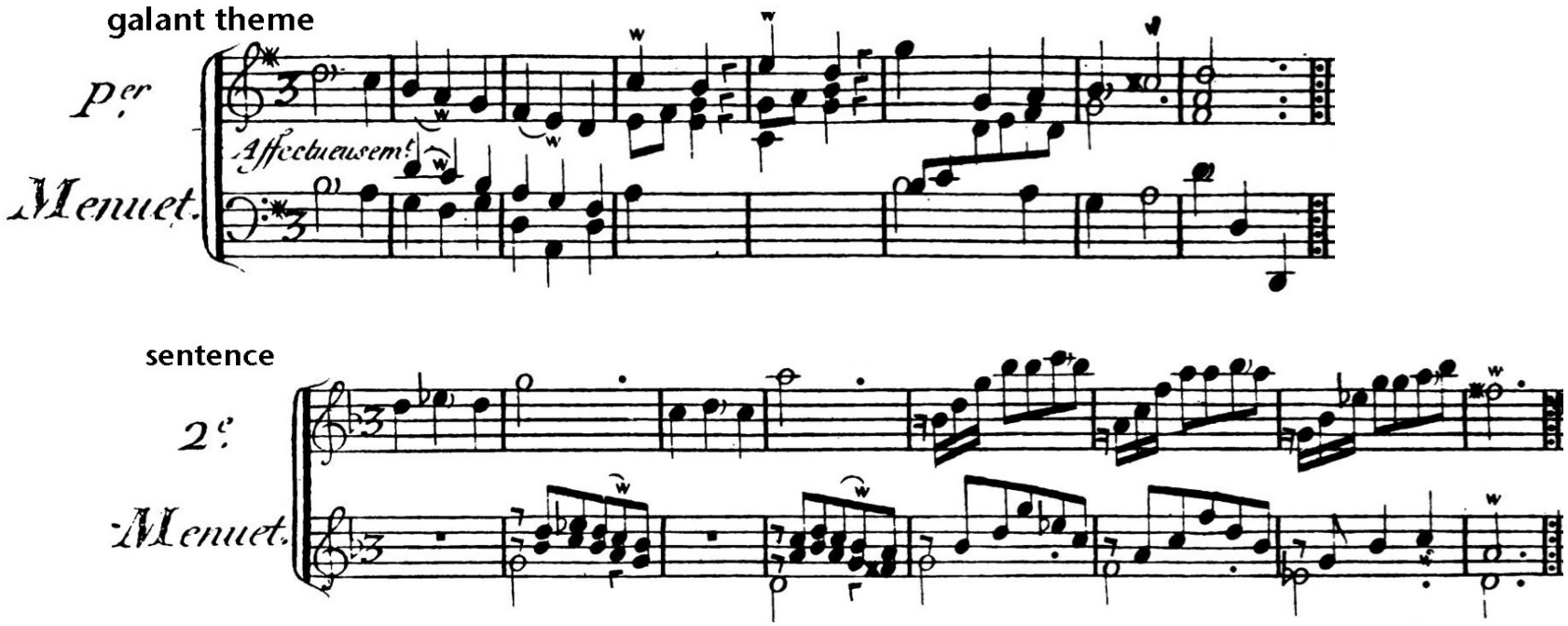


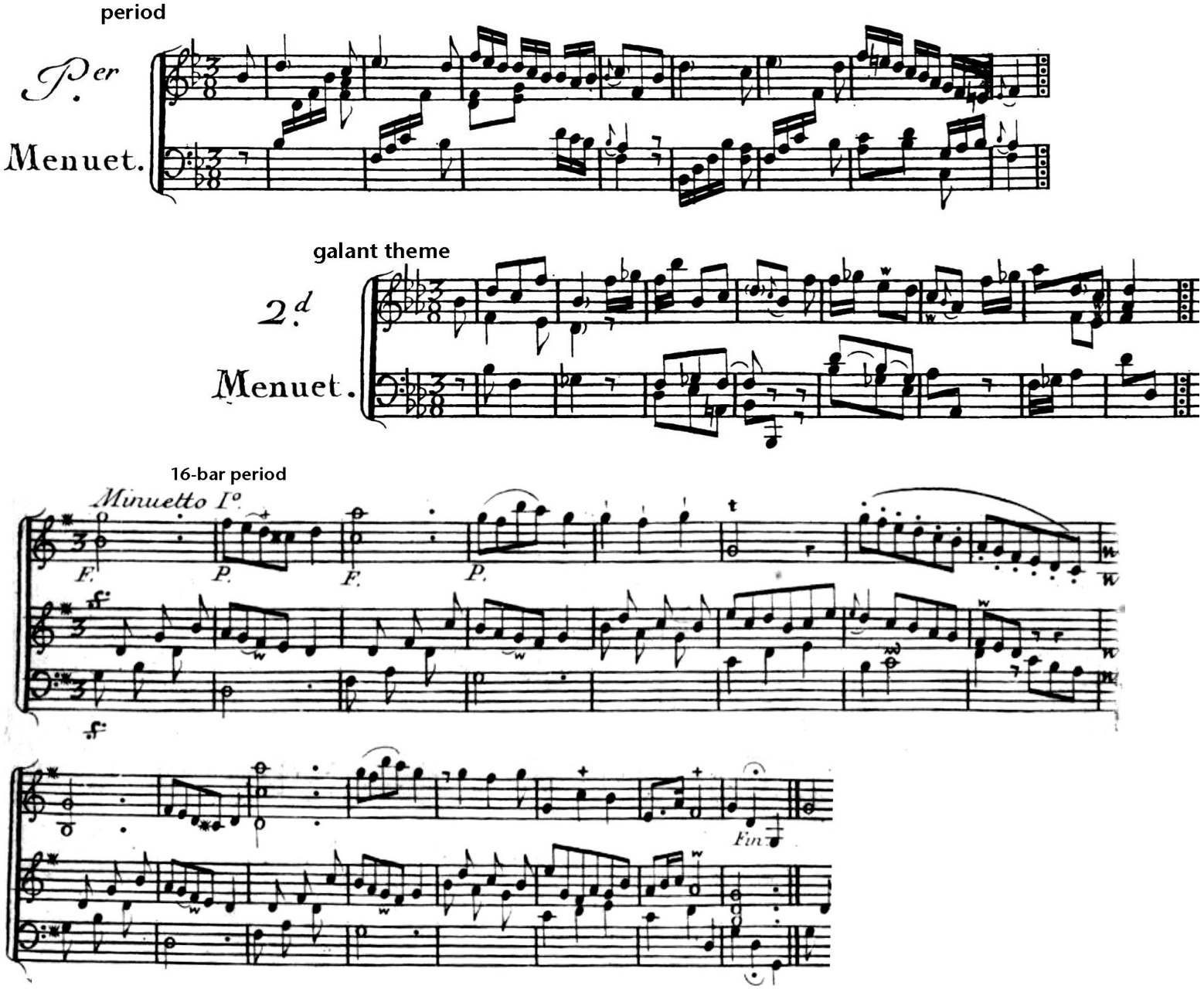
Müthel, 43 Pieces & 12 Minuets (3 sets)

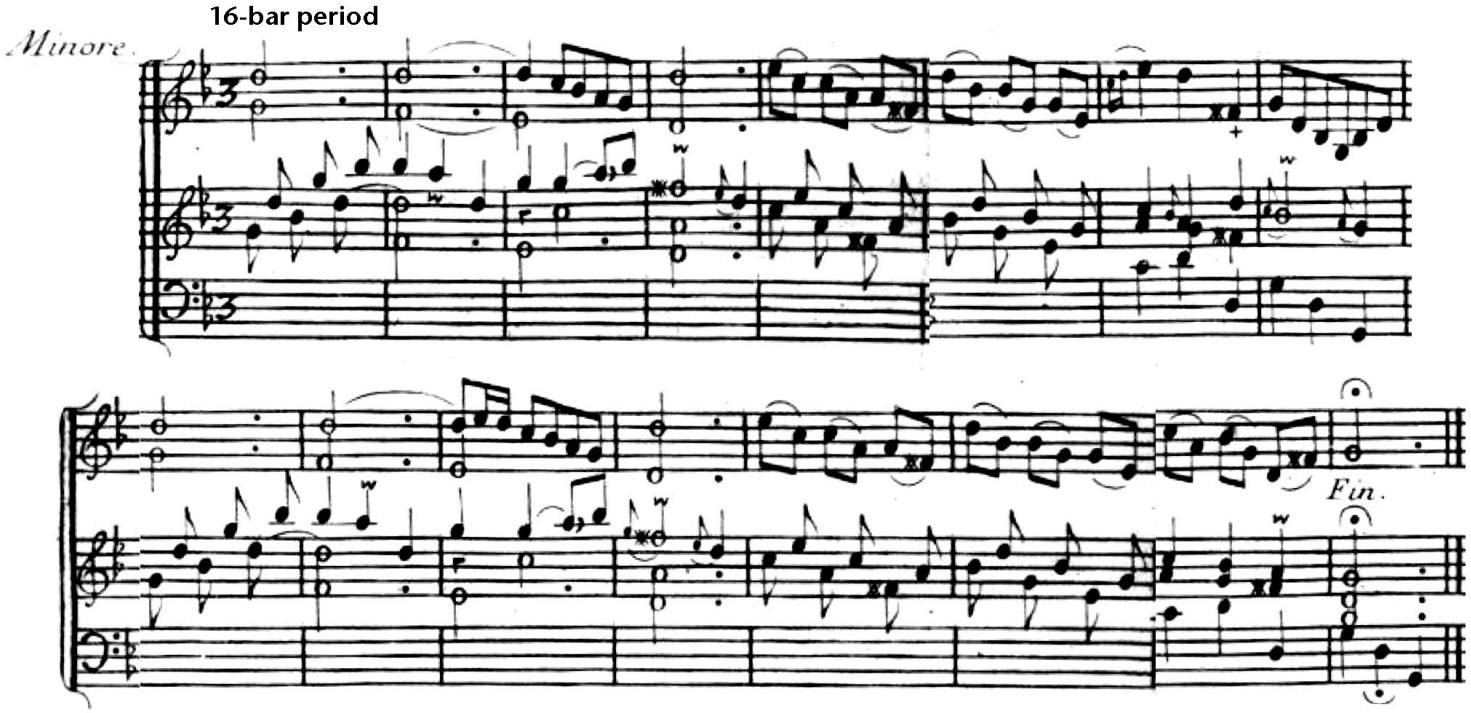
Given the thorough documentation of the 53 pieces in the immediately preceding section, I have not provided same here. The 43 pieces do include a larger percentage of periods, fewer galant themes, and far fewer 6 + 2 themes: from the table in §1.2, for 8-bar themes in 53 pieces, n = 56, including just 3 periods but 31 galant themes; in 43 pieces, n = 51 with 11 periods and 24 galant themes.

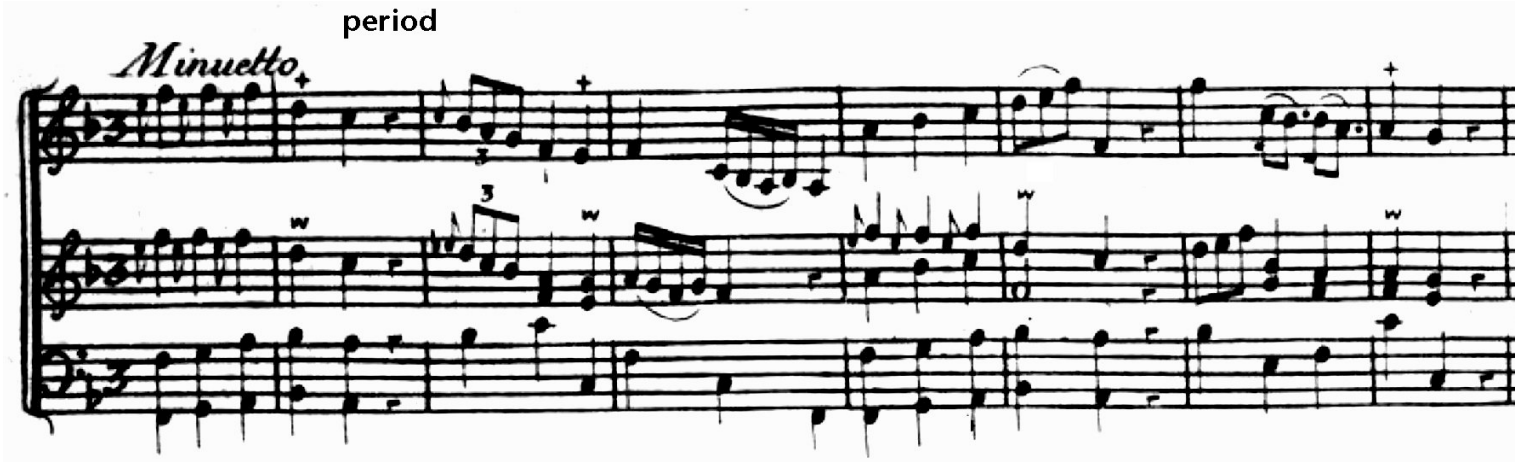
1751: Armand-Louis Couperin

A cousin of François Couperin and a skilled organist lauded by Charles Burney as one of the two best of the era, Armand-Louis Couperin published mainly harpsichord and small chamber compositions. From the very few available on IMSLP, the *Pièces de Clavecin* (two suites, 1751) and *Sonates en pièces de clavecin avec accompagnement de violon ad libitum*, Op.2 (6 sonatas, 1765) contain named menuets. The mixture of theme types in the solo pieces (the first four below) is not surprising, especially given the small dimensions of the strains, nor is the reliance in the sonatas (the last three examples) on the 16-bar period, which was often (though by no means exclusively) employed by French composers to begin more developed compositions.



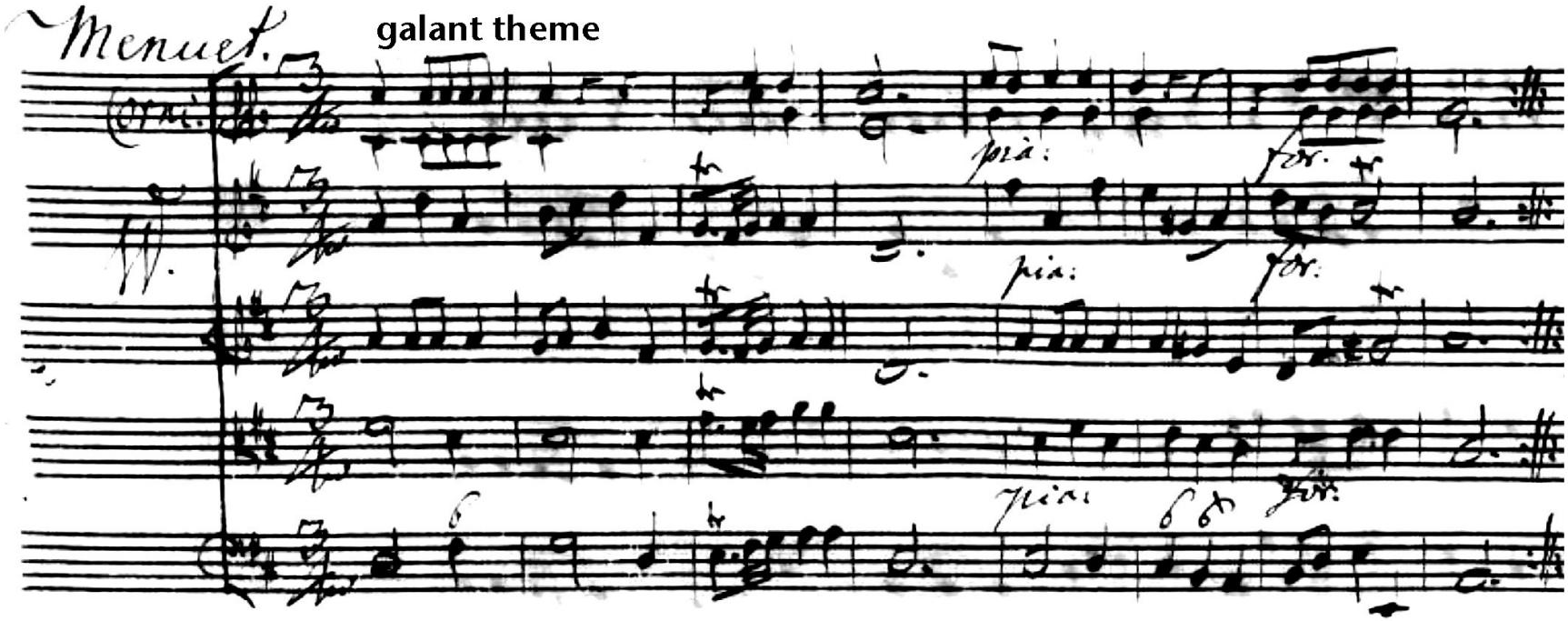

period
Per.
Menuet.
galant theme
2.d
Menuet.
16-bar period
Minuetto I°
F.
P.
F.
P.
Fin

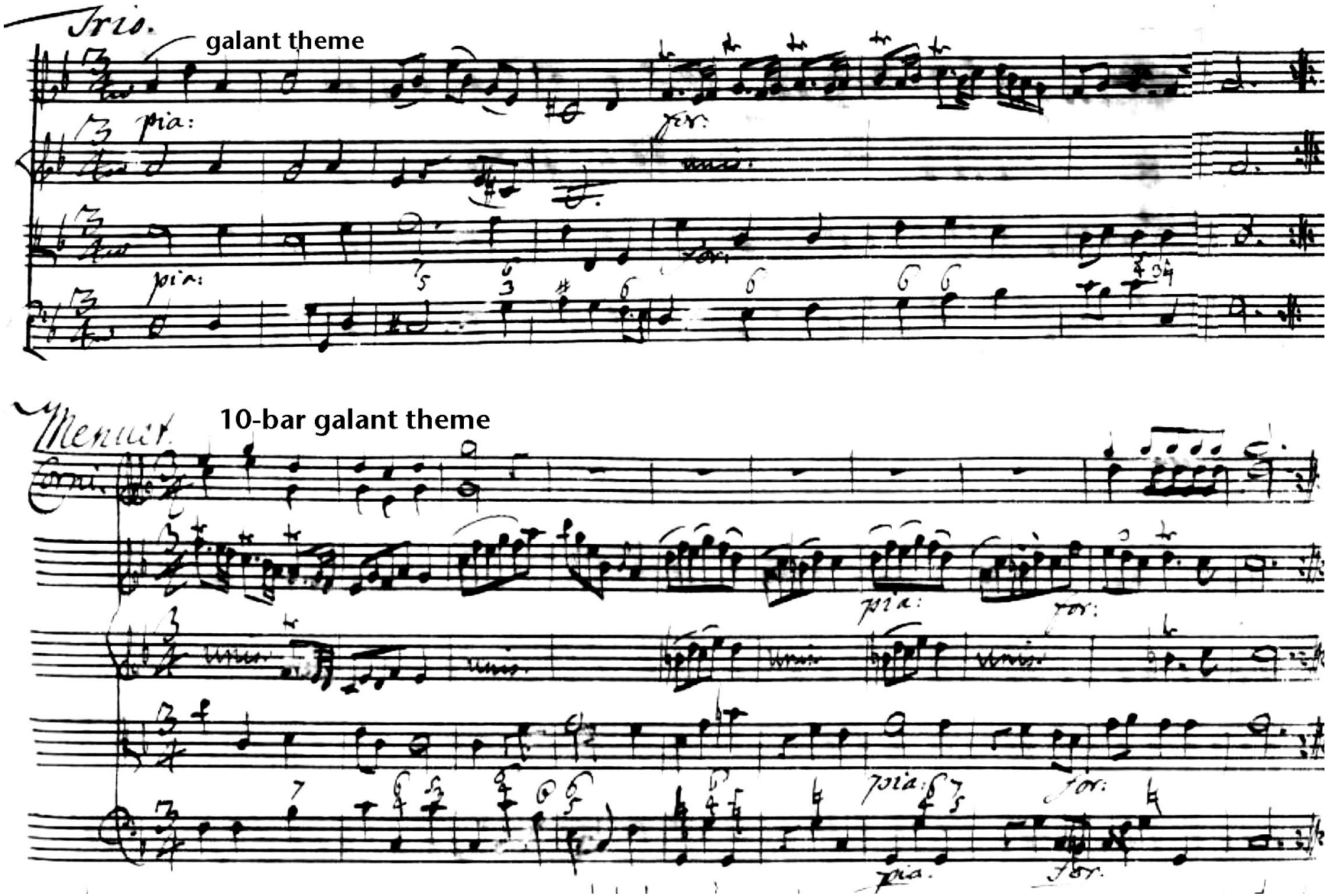

16-bar period
Minore
Fin.

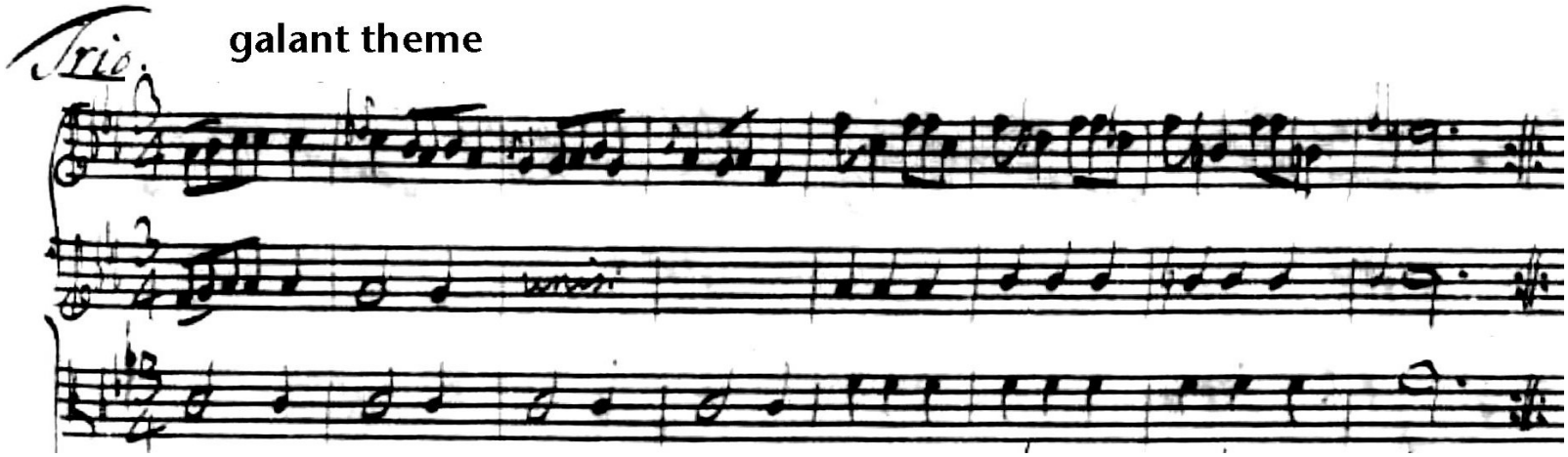

period
Minuetto

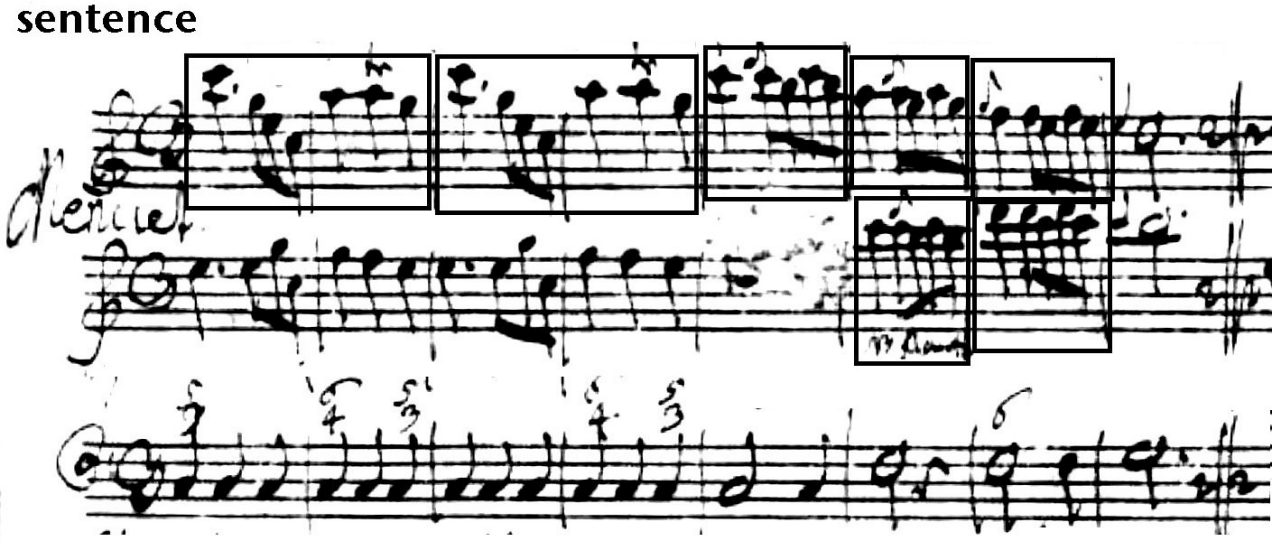
1750s: Maximilian III Joseph (1727-1777), Symphonies

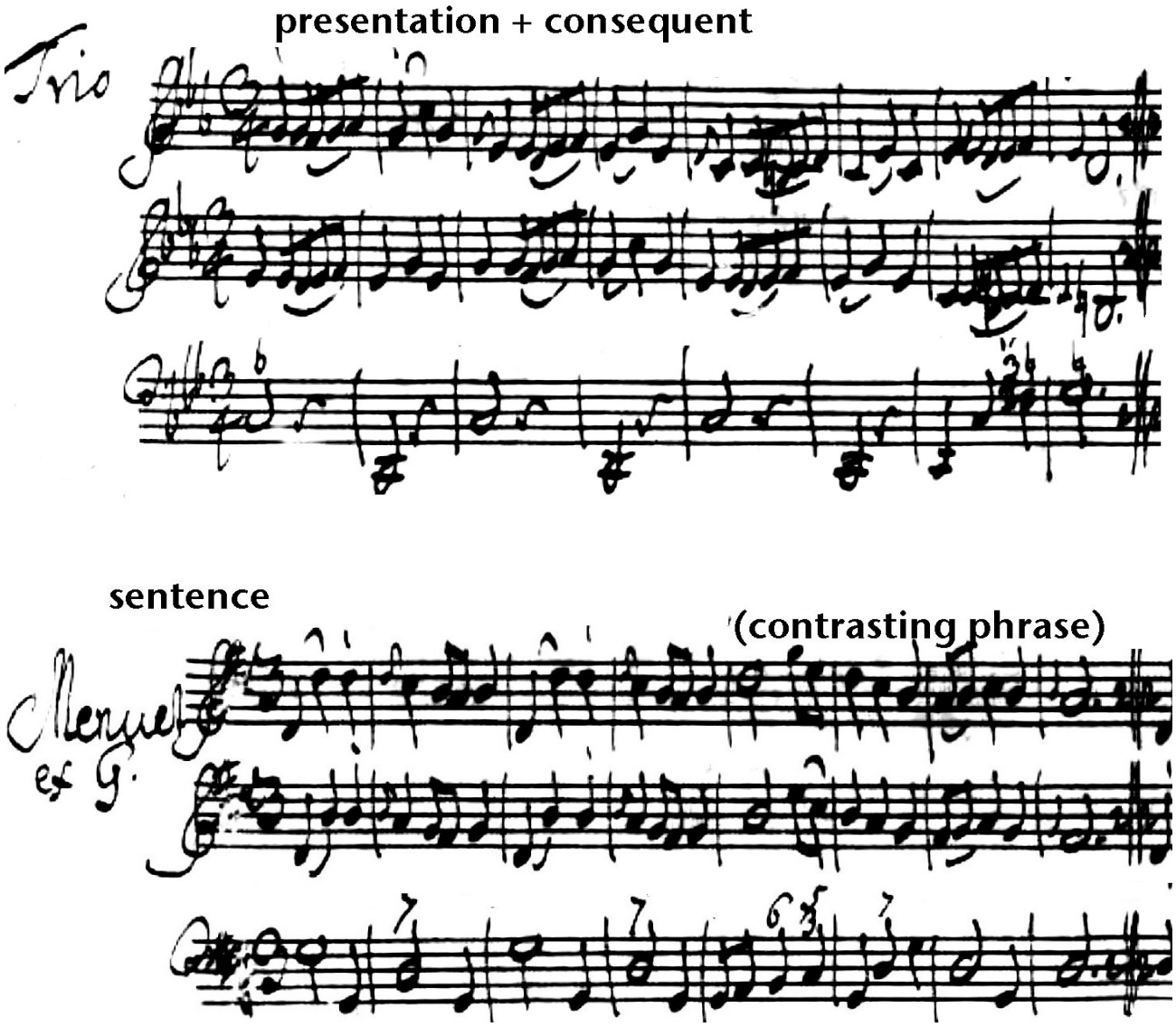
In the manner of the time, Maximilian Joseph was a skilled aristocratic amateur who retained his interest in the arts throughout his life. The symphonies, manuscript in the hand of court copyists, are the work of a competent if limited composer. Nevertheless, we see the same variety of theme types as we do in professional composers.

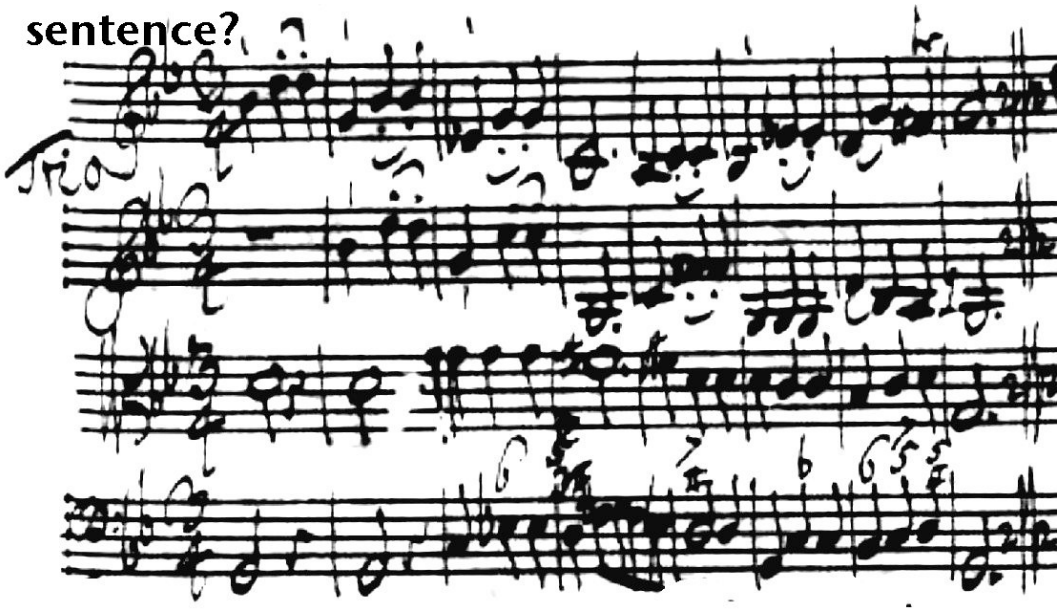


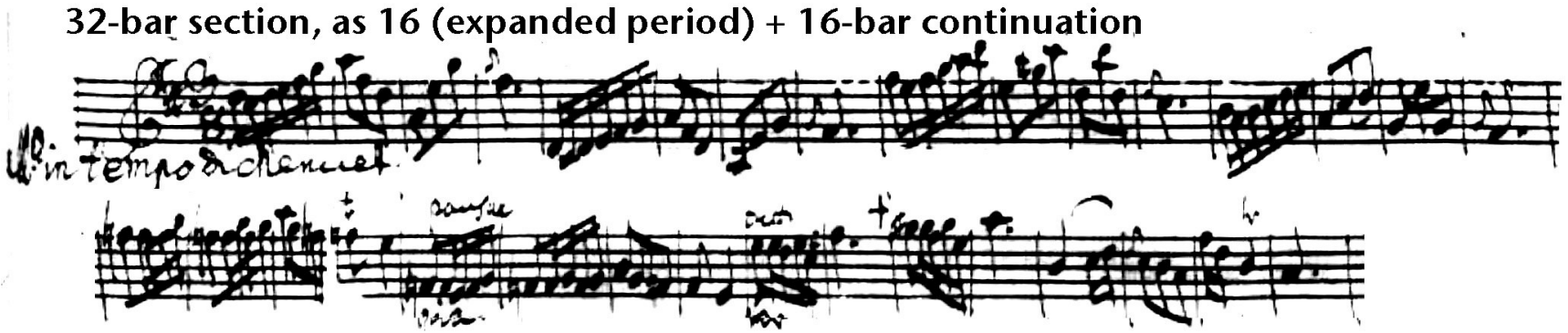

Trio.
galant theme
pia:
for:
Menuet.
10-bar galant theme


Trio.
galant theme


sentence
Menuet

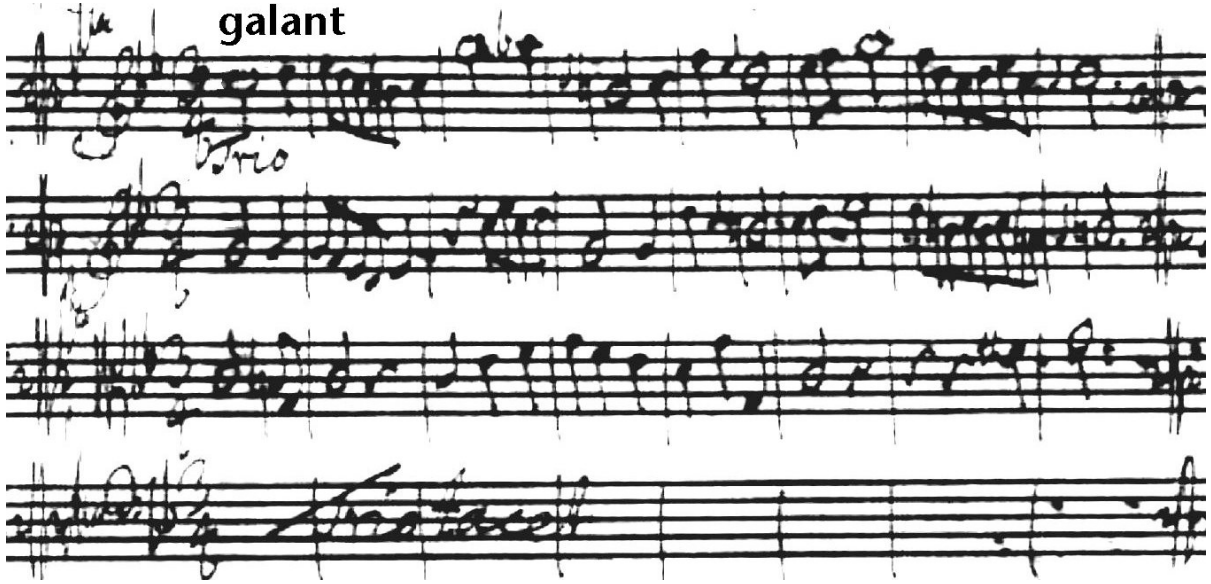

presentation + consequent
Trio
sentence
(contrasting phrase)
Menuet
ex G.


sentence?
Trio


32-bar section, as 16 (expanded period) + 16-bar continuation
in tempo di Menuet

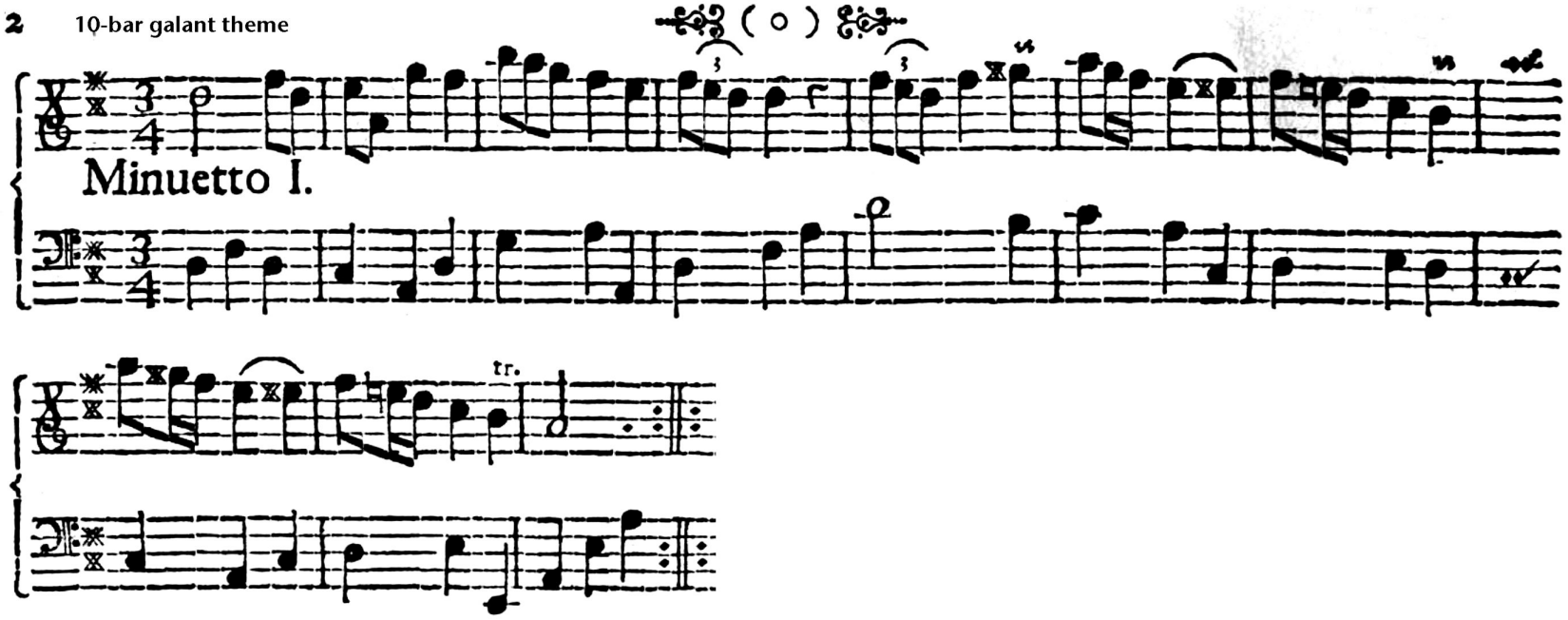
period

galant

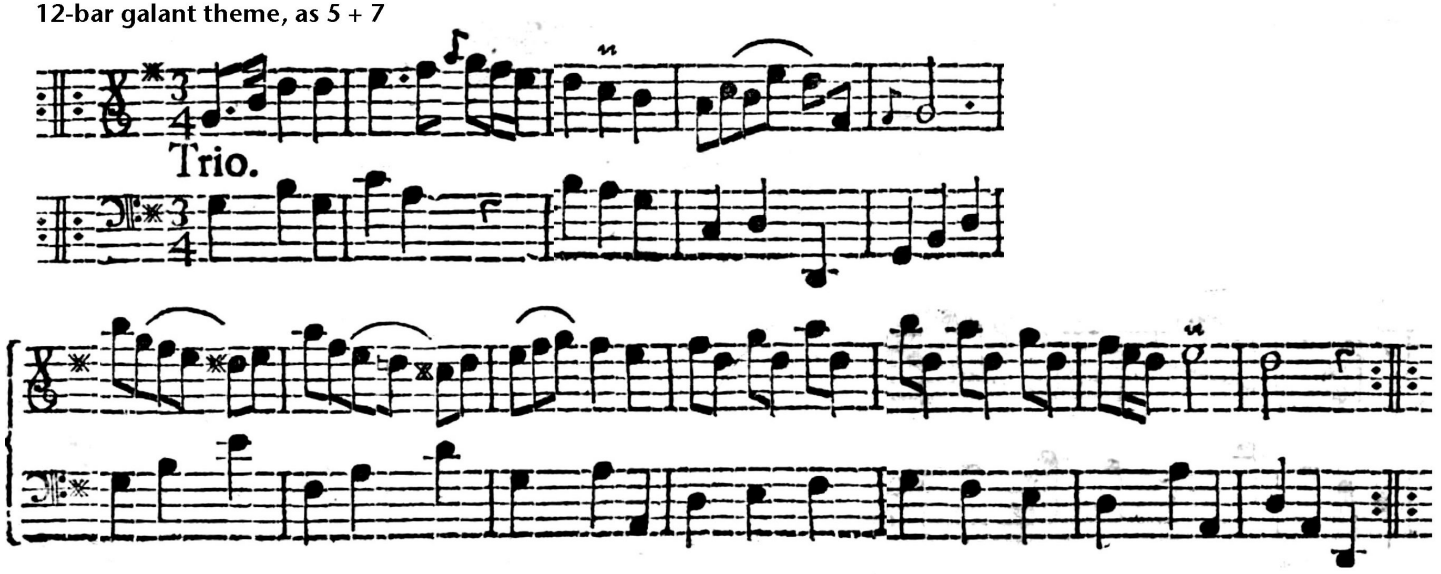


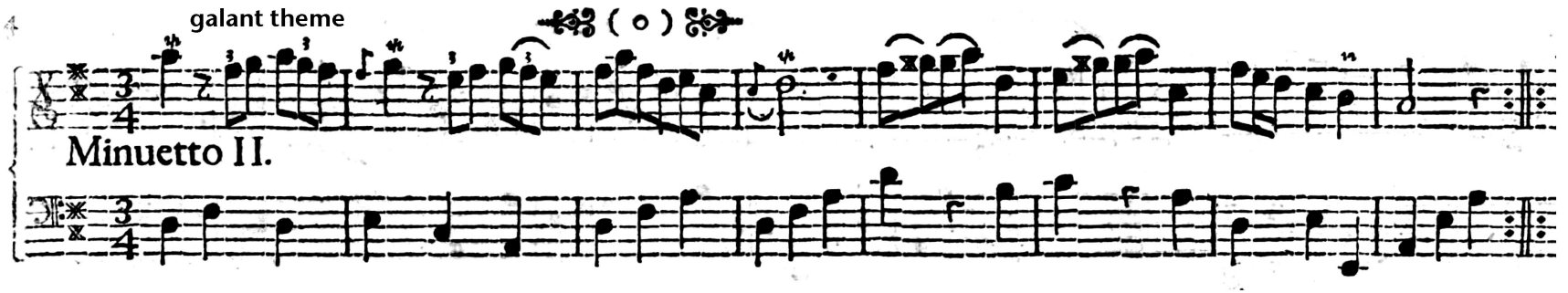
1758: François Krafft (1733-1800?), *Zwoelf Minuet auf das Clavier, welche, auch mit Accompagnirung einer Violin, Flaute-Traversiere, Oboe &c. &c. nach Belieben koennen gespielet werden*. Augsburg: Johann Jacob Lotters sel. Erben

Krafft was a Belgian professional musician whose family was of German origin. Clearly advertised as *Hausmusik*—music for domestic musicmaking of various sorts, possibly even including informal dancing—his 12 minuets, all of which have trios, rely heavily on the galant theme, include some periods, but differ from the period norm in that there is only one sentence (three if one adds in the 10, 12, 14-bar sentences, but these pale in comparison to the total of 18 periods, galant themes, and their expanded versions).

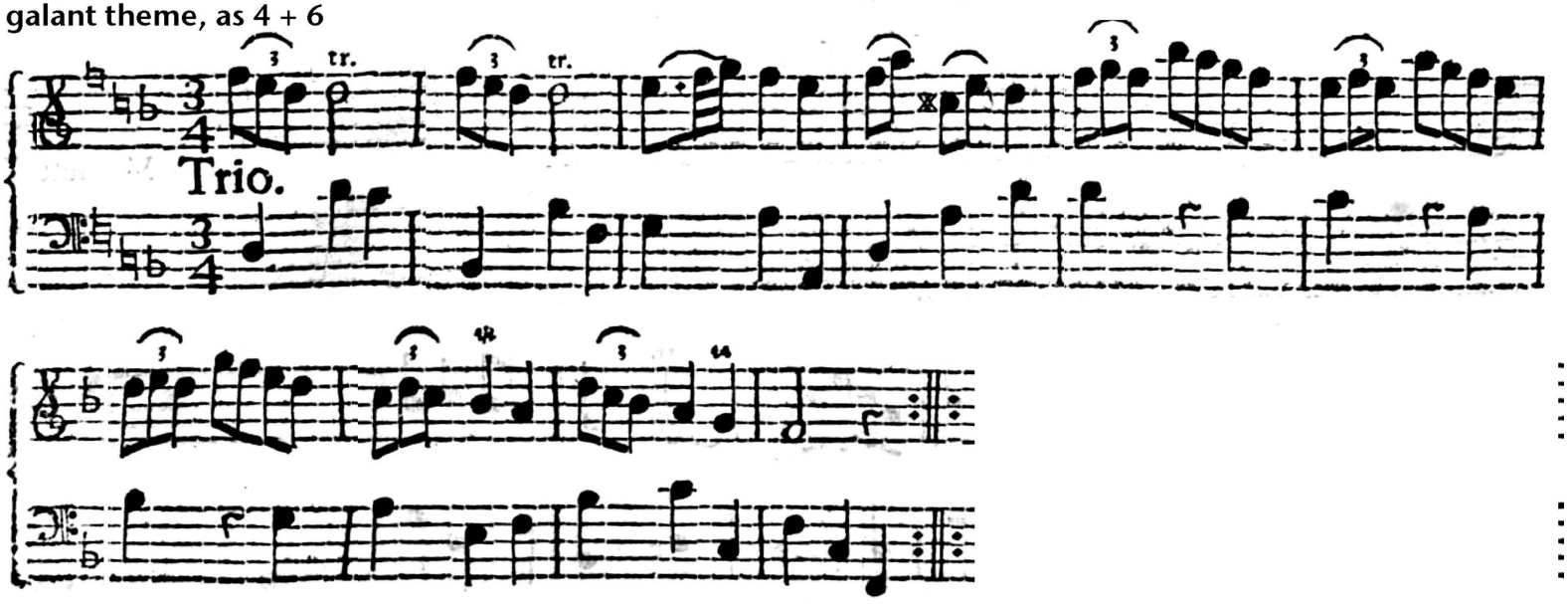


12-bar galant theme, as 5 + 7

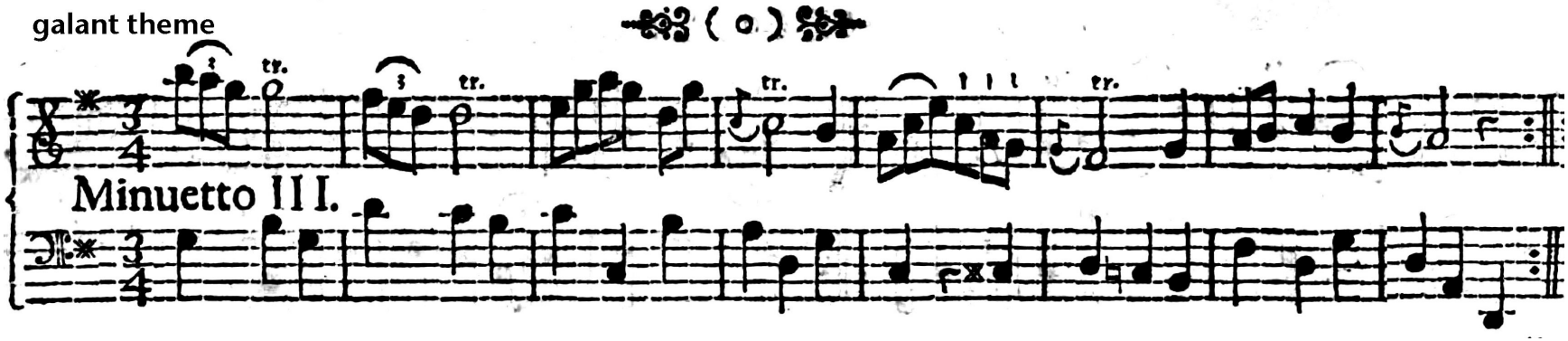


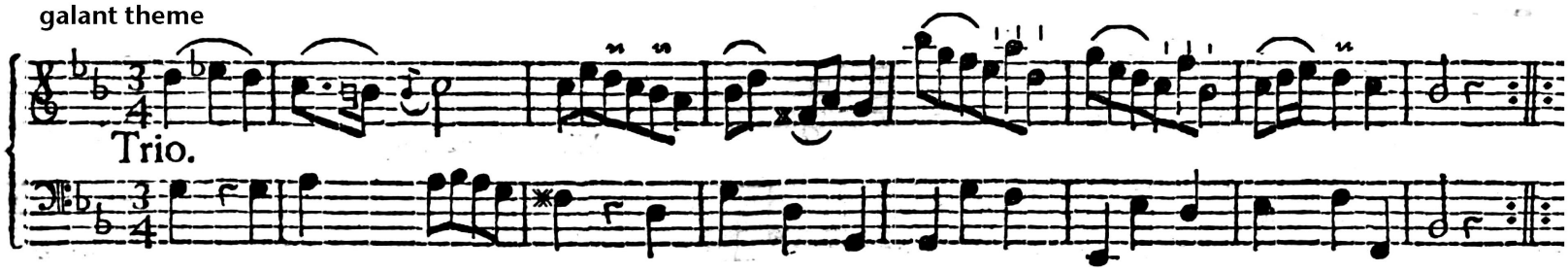


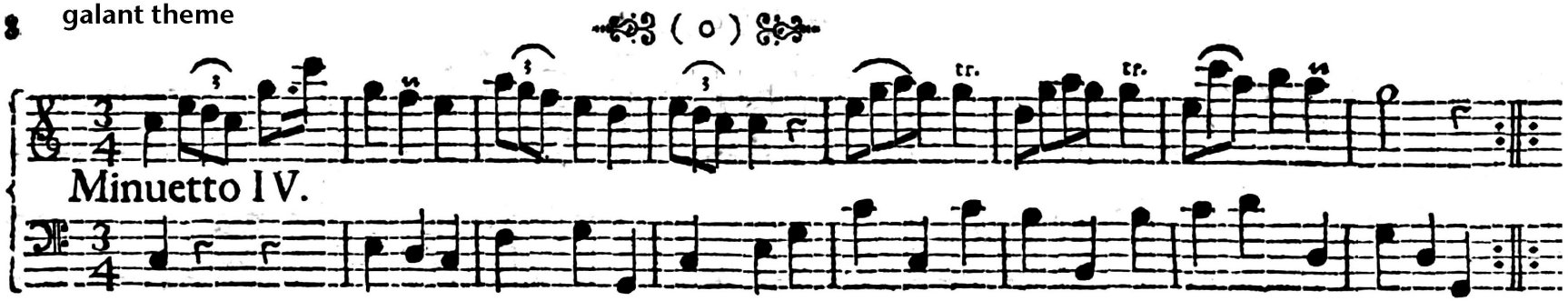
galant theme, as 4 + 6

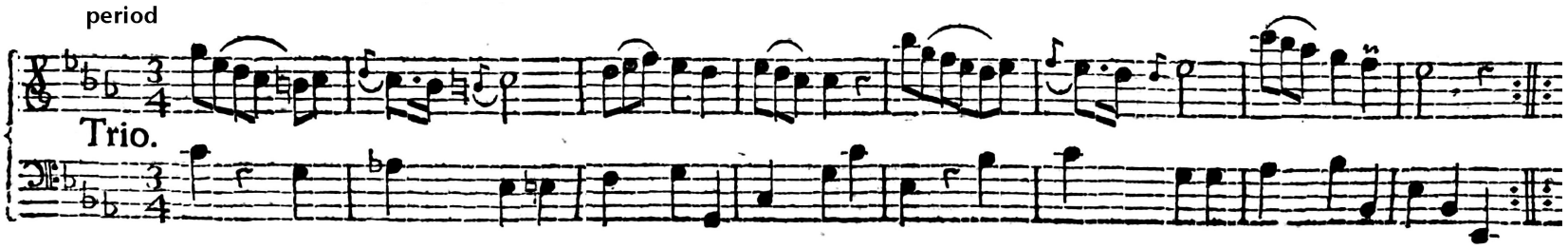


galant theme

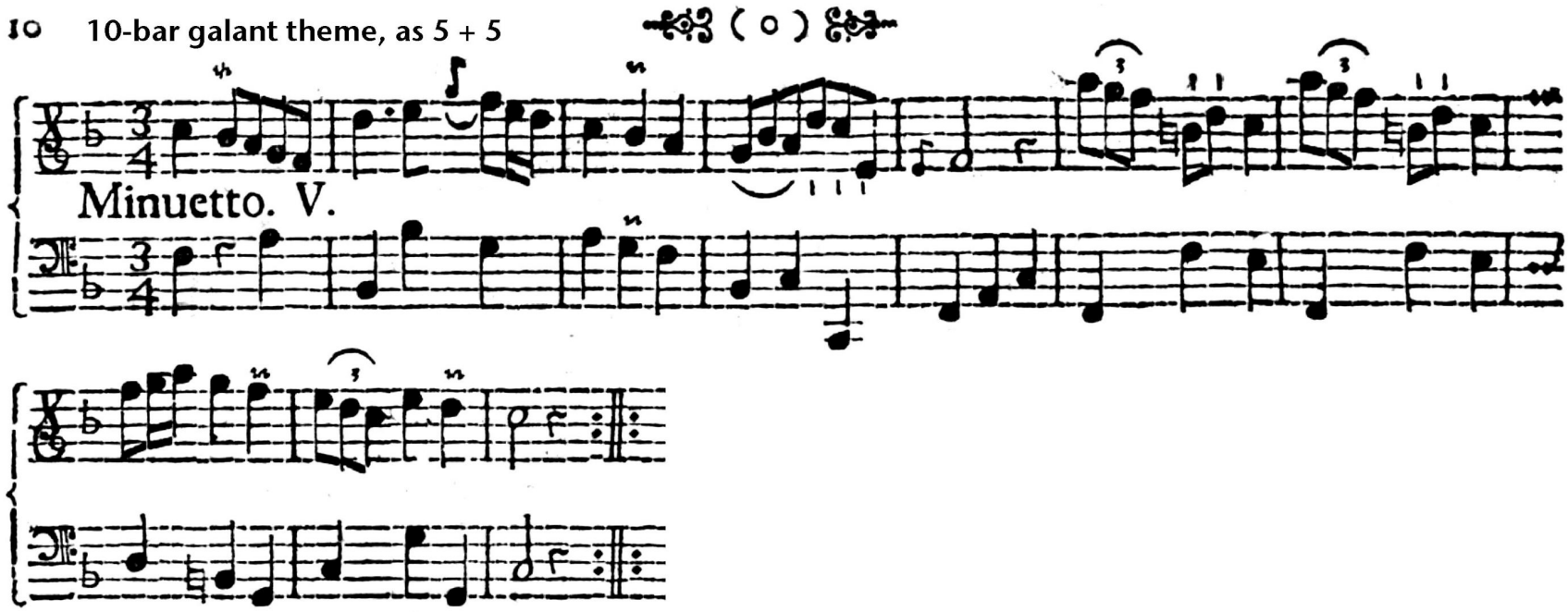



galant theme
Trio.

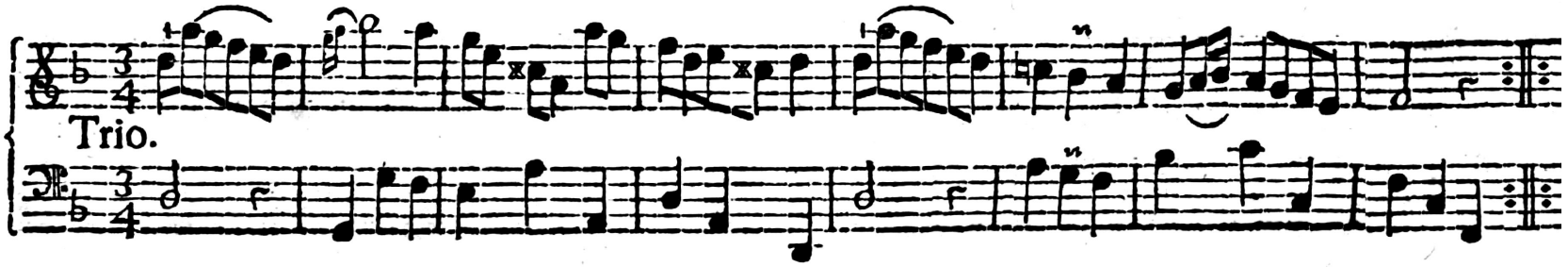

galant theme
Minuetto I V.

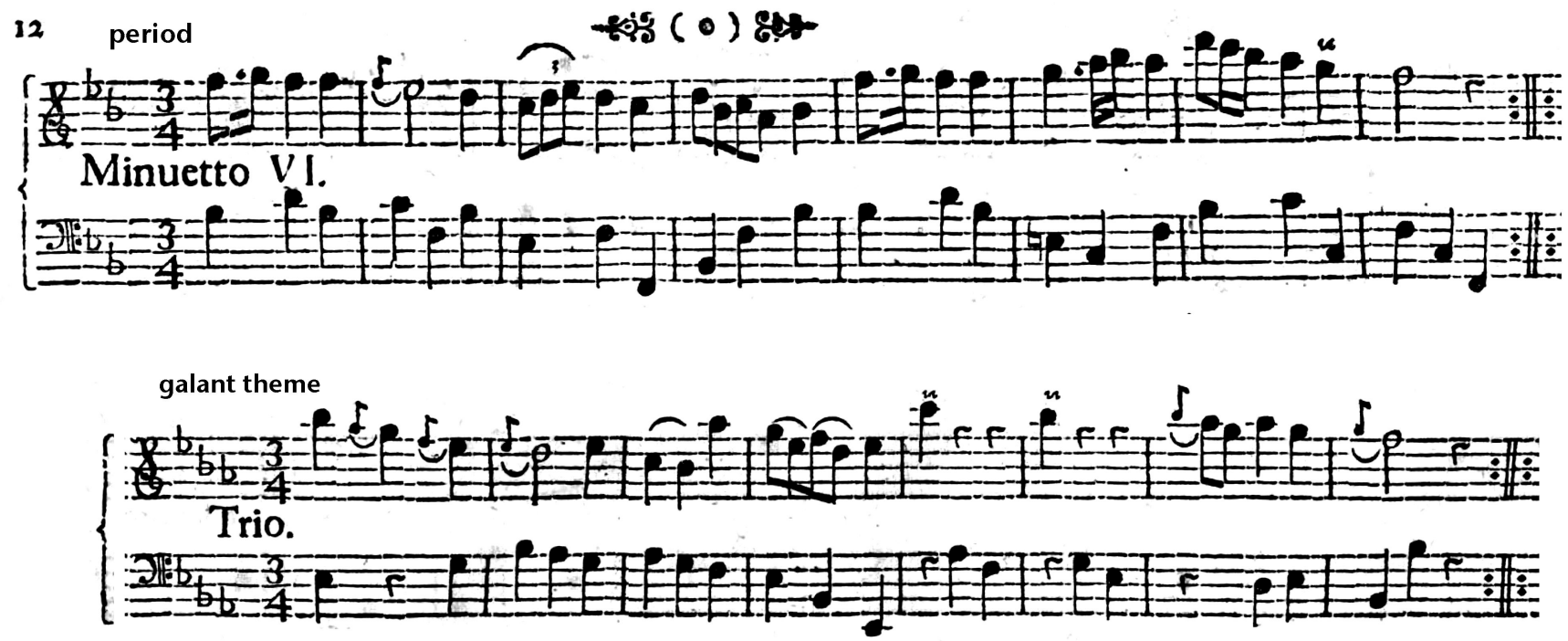

period
Trio.

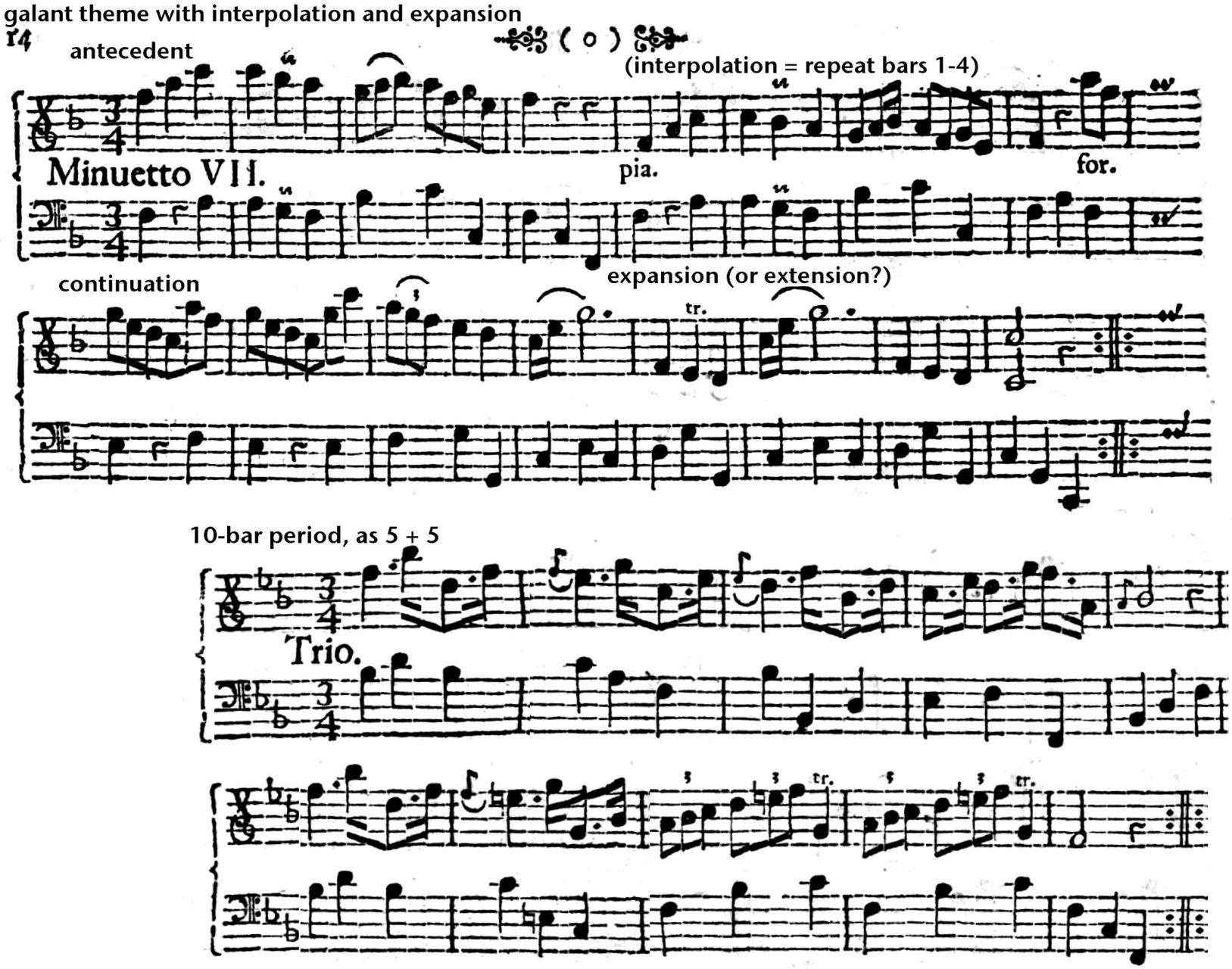
10 **10-bar galant theme, as 5 + 5**

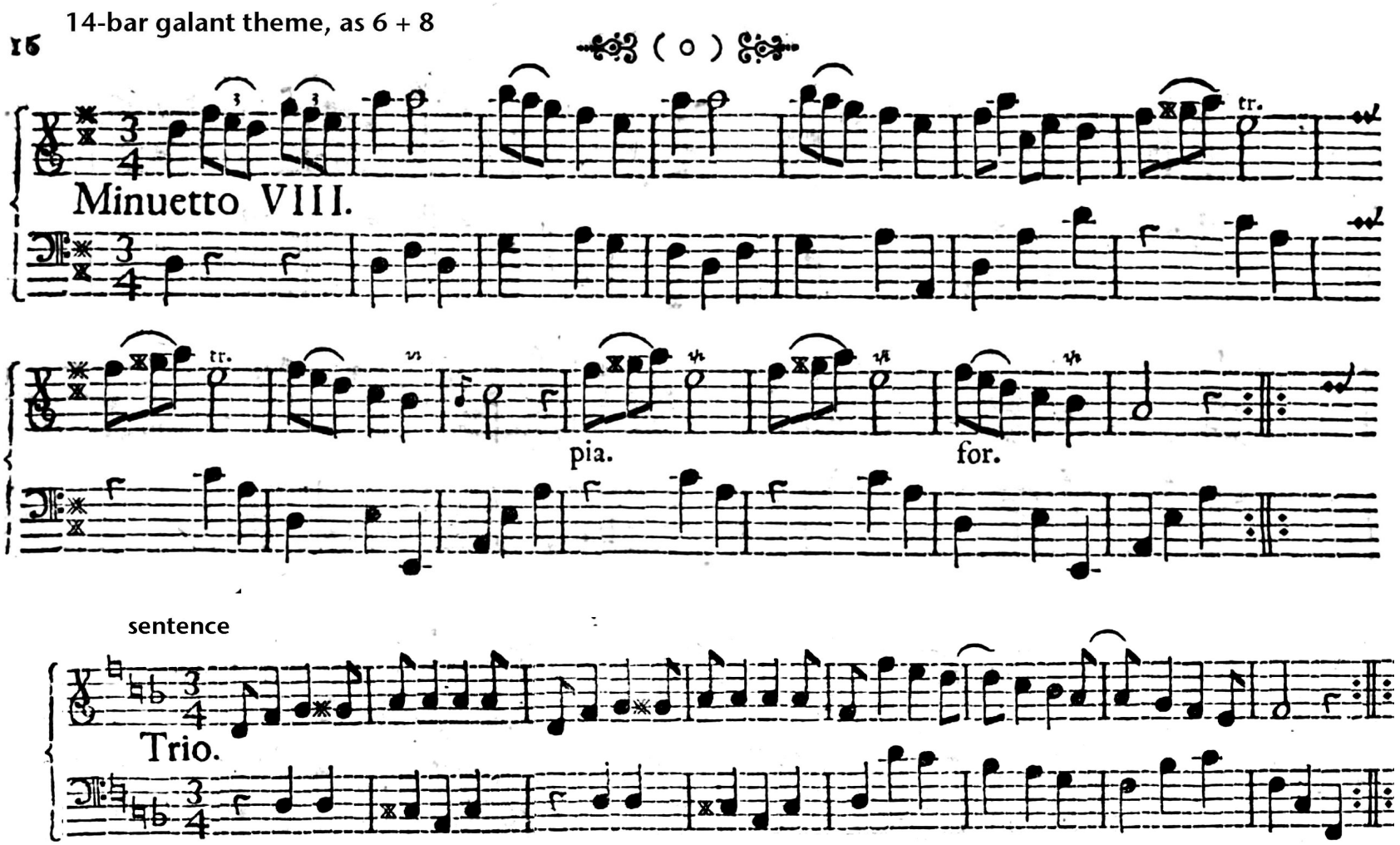


period

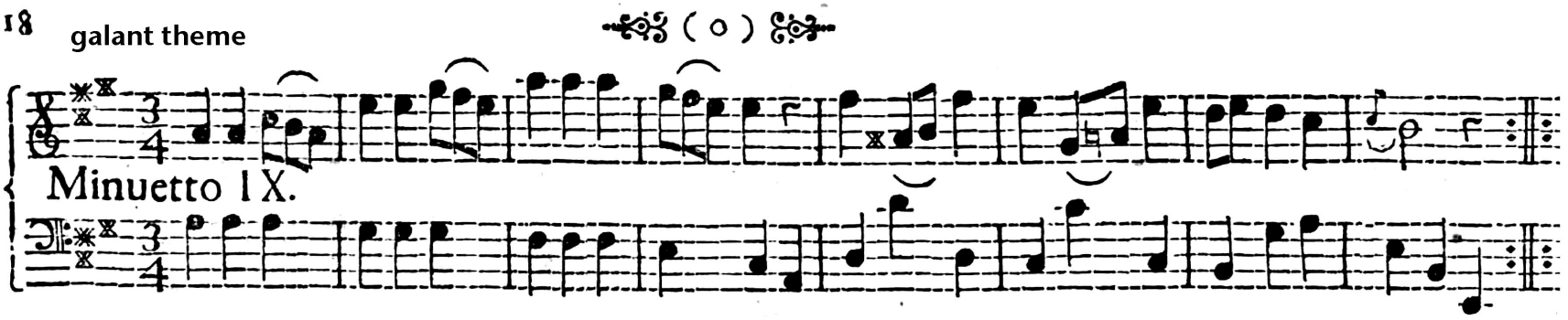



12
period
Minuetto VI.
galant theme
Trio.

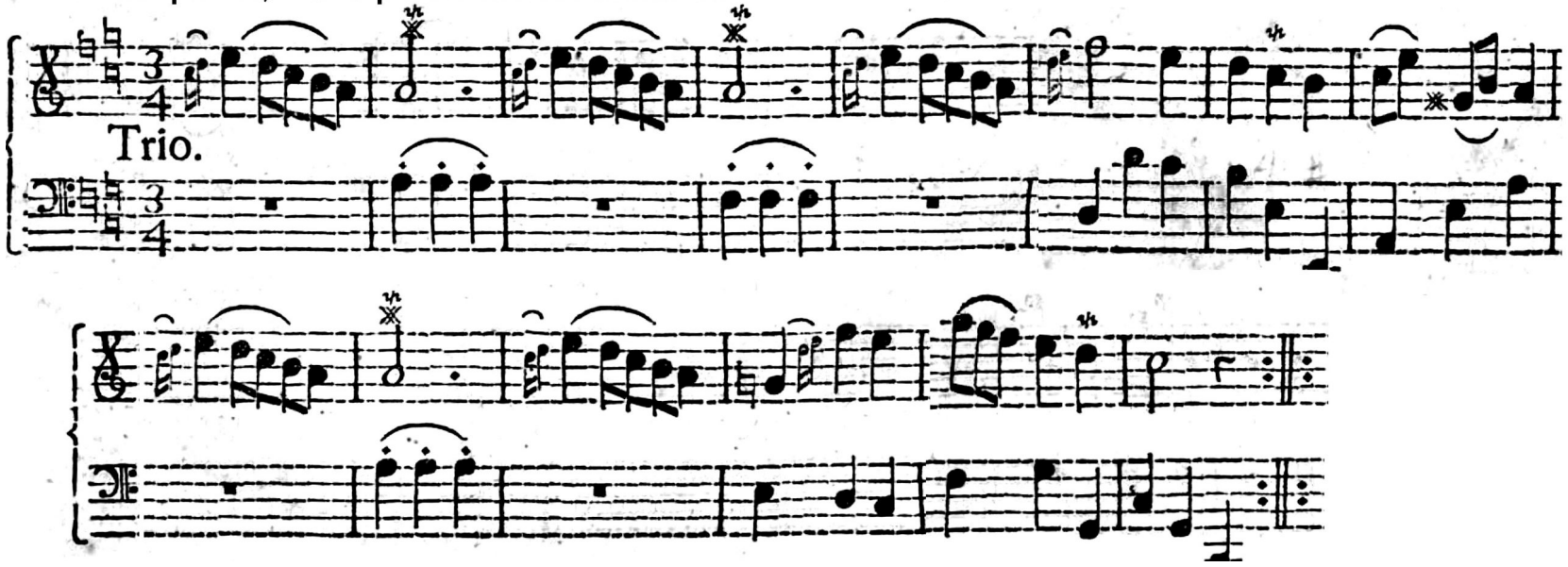

galant theme with interpolation and expansion
r4
antecedent
(interpolation = repeat bars 1-4)
Minuetto VII.
pia.
for.
continuation
expansion (or extension?)
tr.
10-bar period, as 5 + 5
Trio.
tr.
tr.


14-bar galant theme, as 6 + 8
16
Minuetto VIII.
tr.
pia.
for.
sentence
Trio.

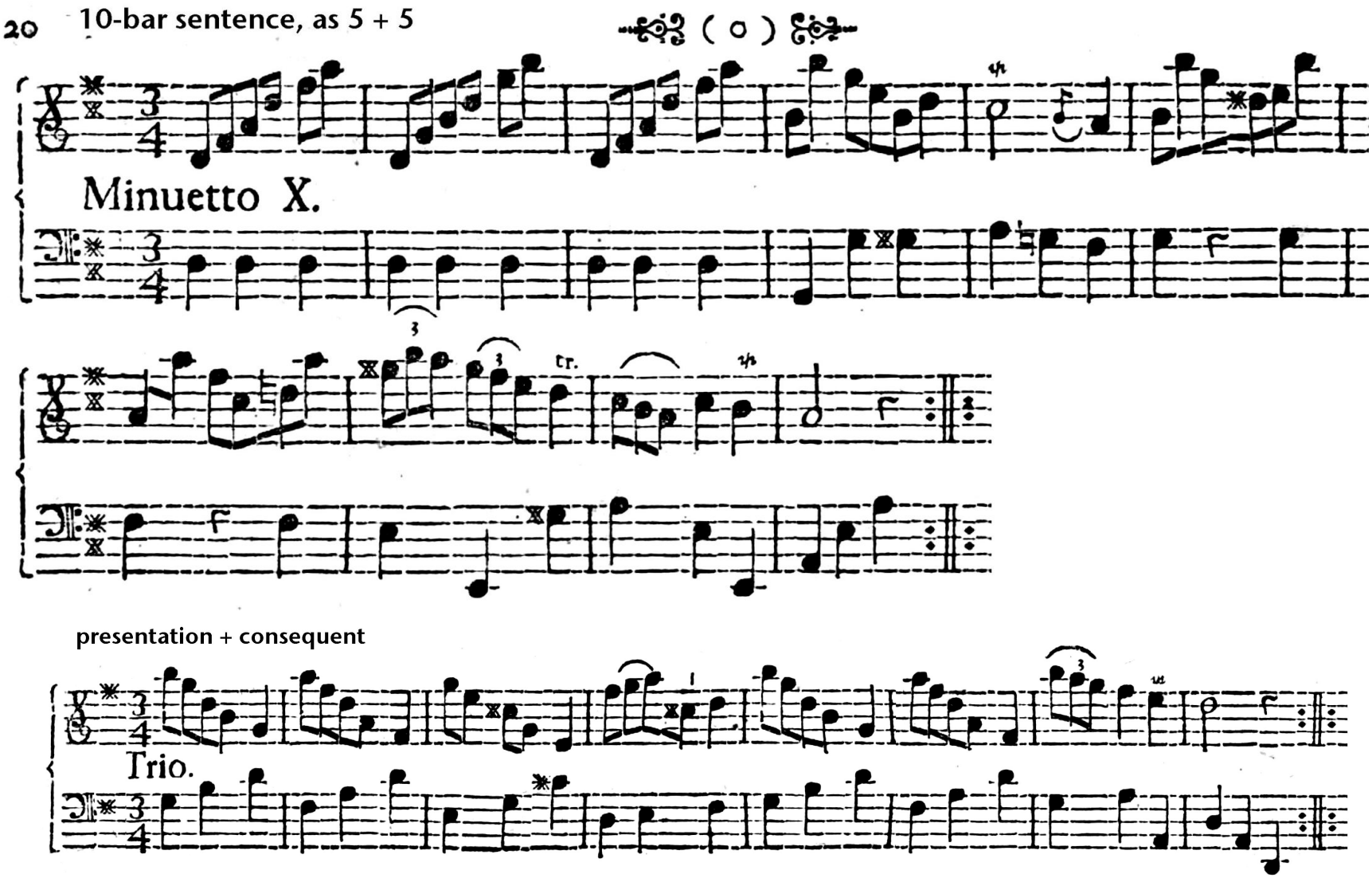
18 galant theme



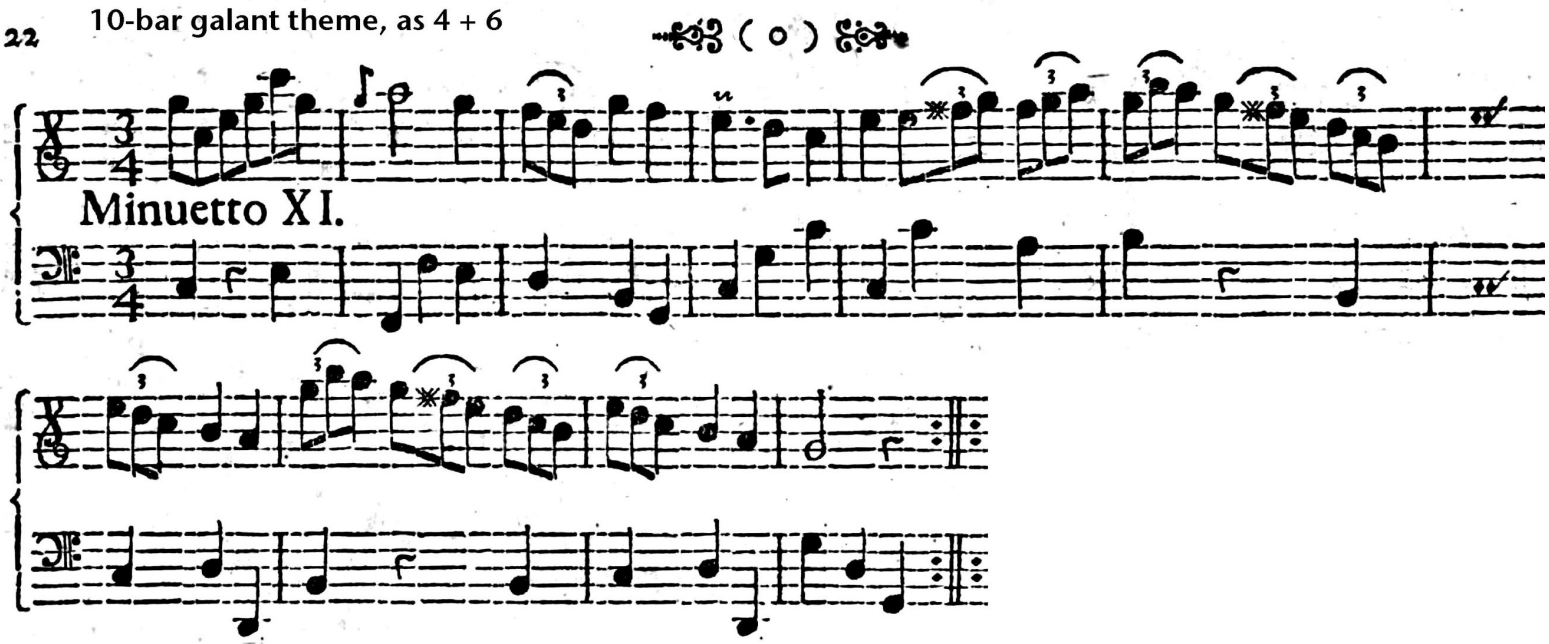
14-bar period, with a period as 8-bar antecedent



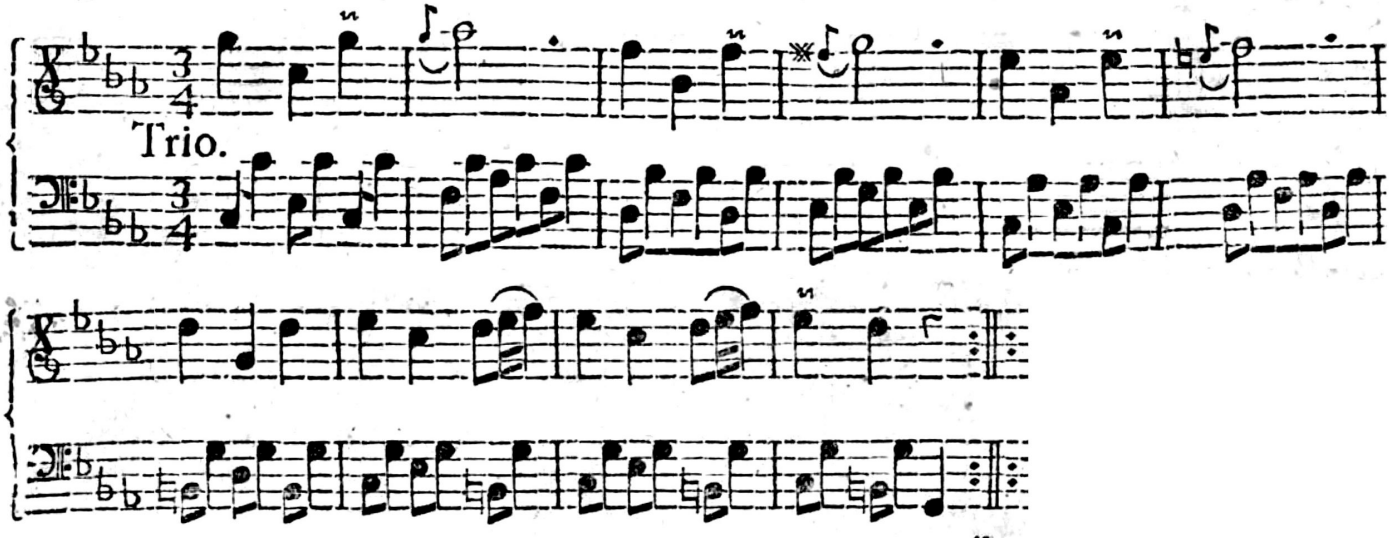
20 10-bar sentence, as 5 + 5



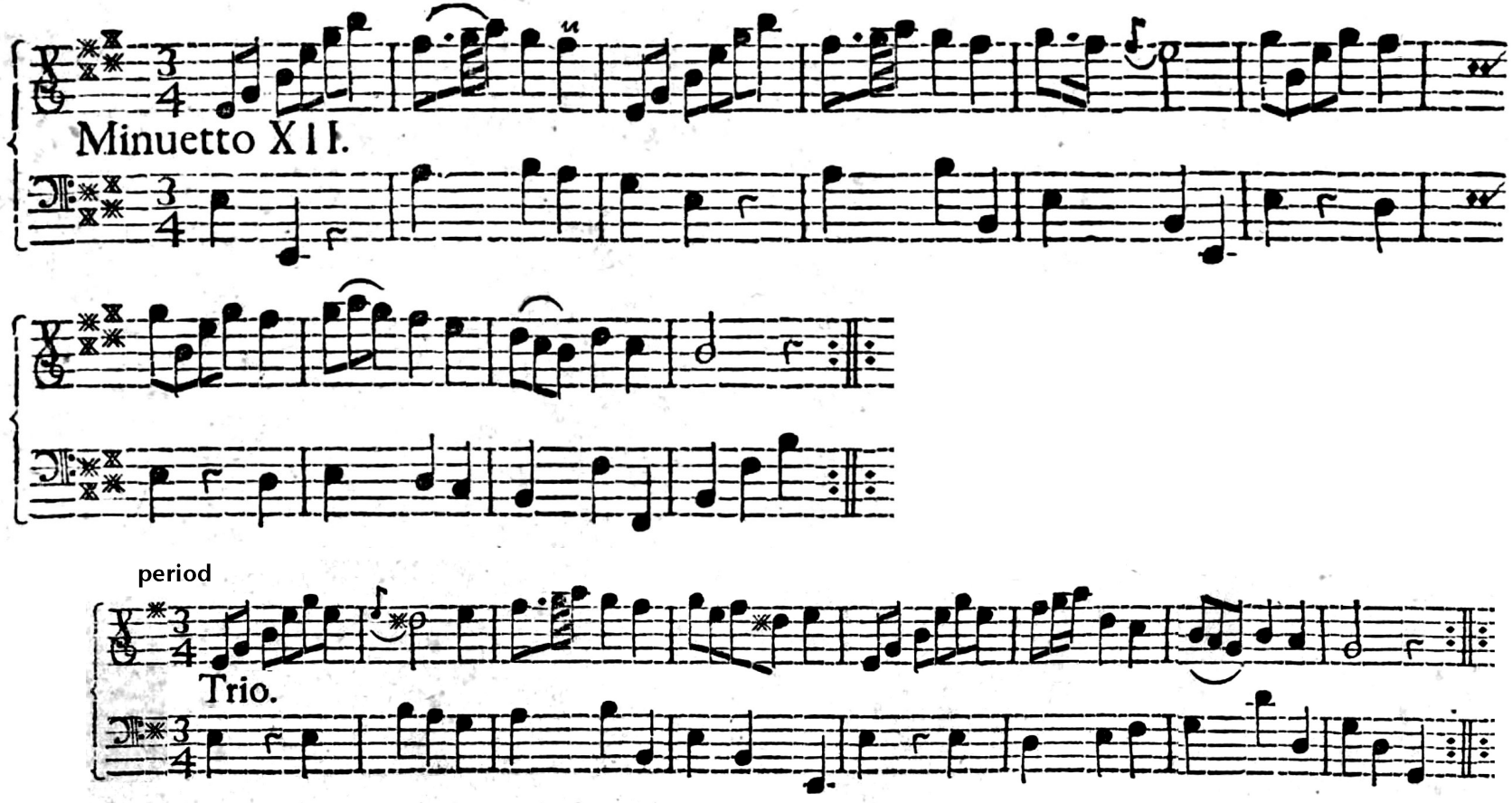
22 **10-bar galant theme, as 4 + 6**



10-bar presentation + consequent

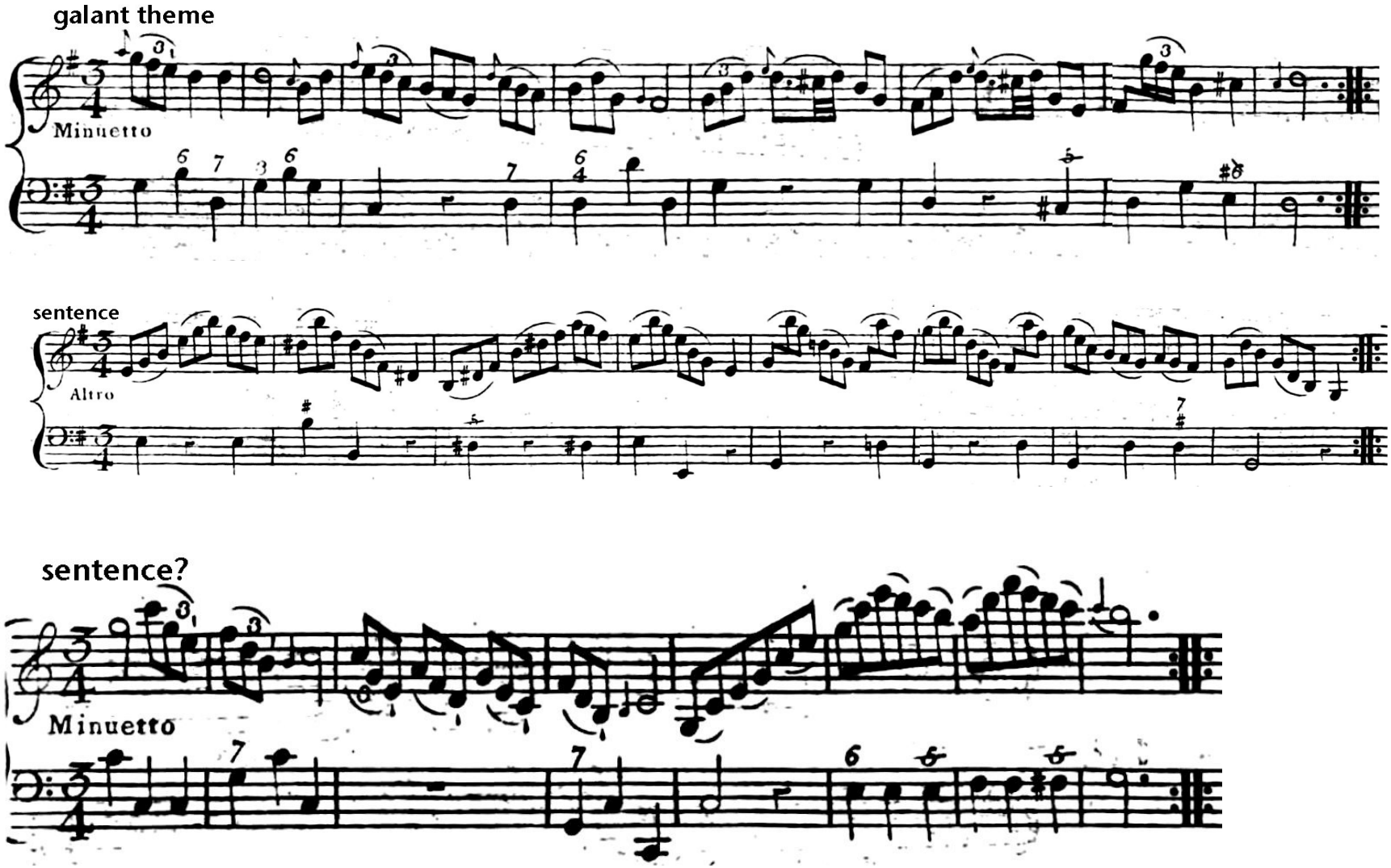


24 10-bar sentence, as 5 + 5

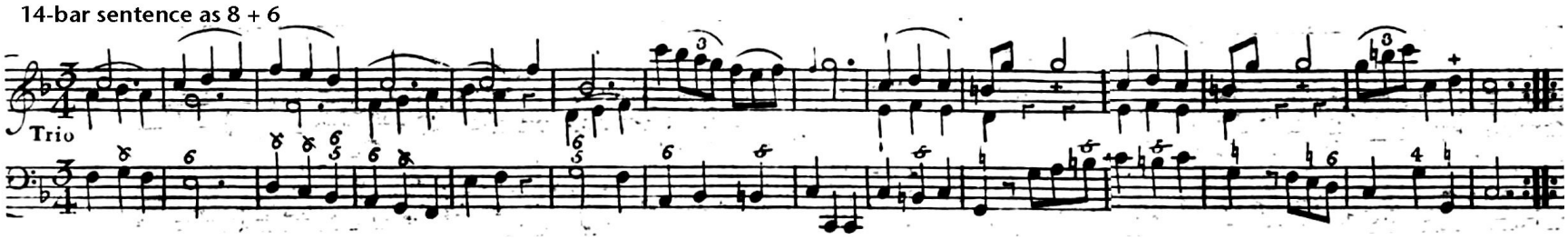


F I N I S.

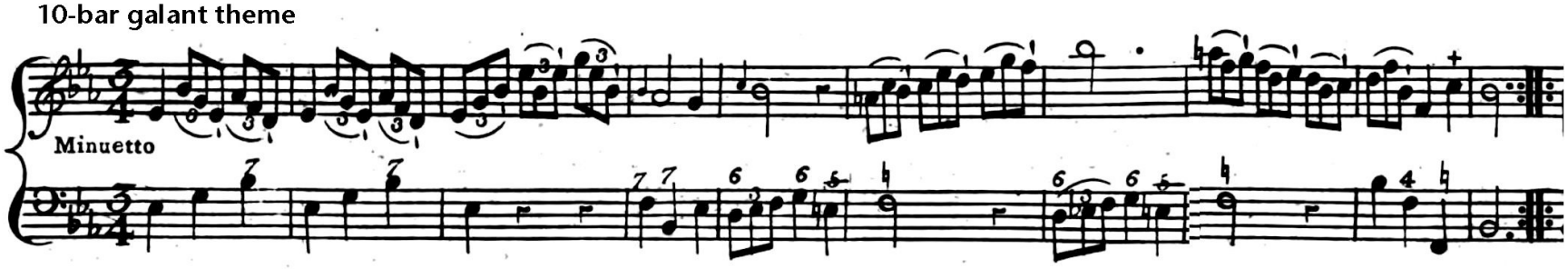
c. 1759: Johann Stamitz (1717-57), 6 violin sonatas (Sei Sonate da Camera a Violino Solo col Bass)



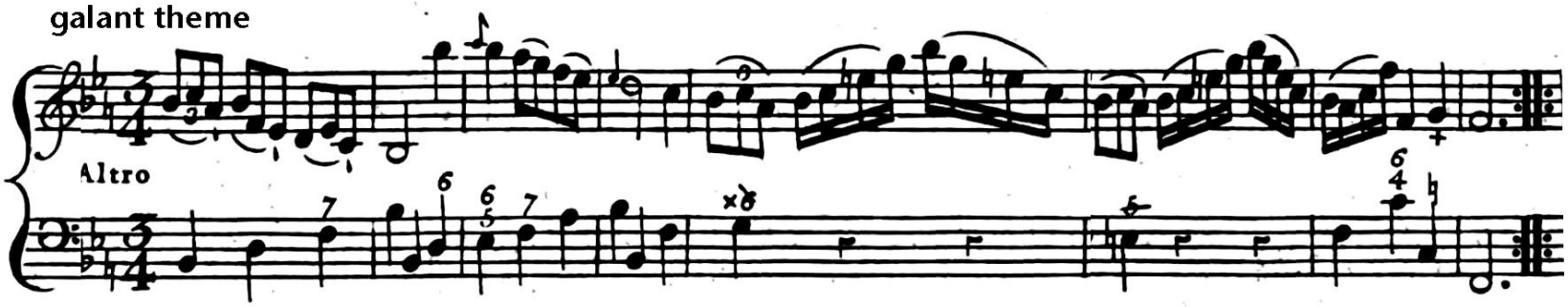
14-bar sentence as 8 + 6

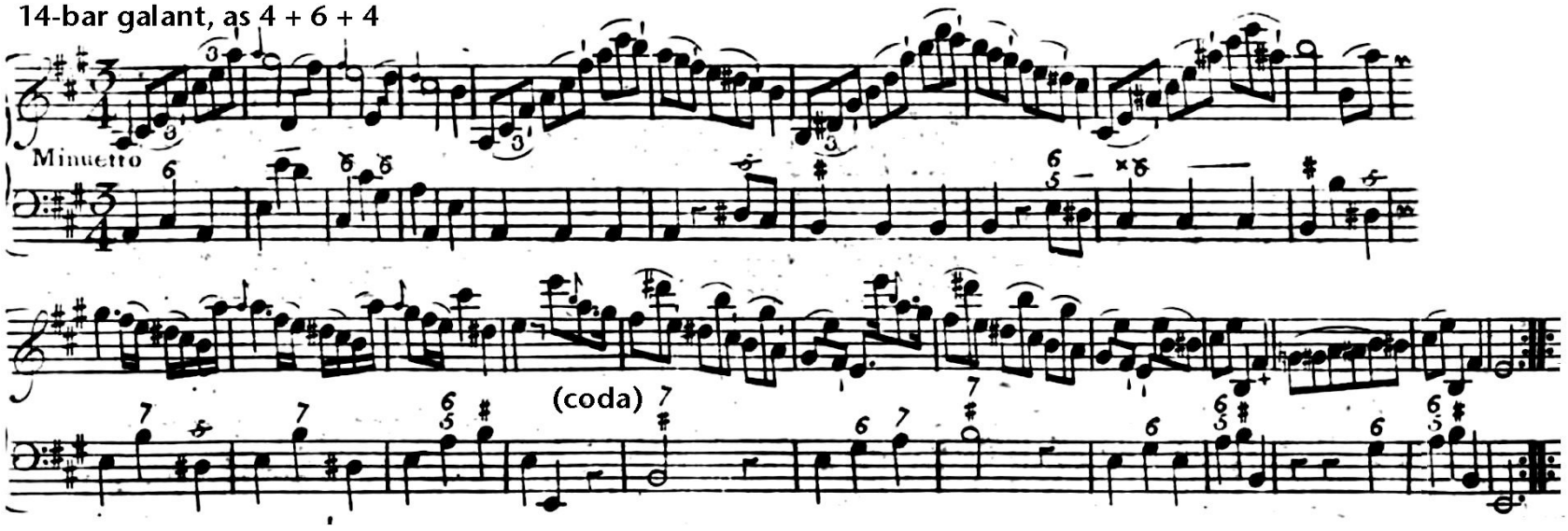


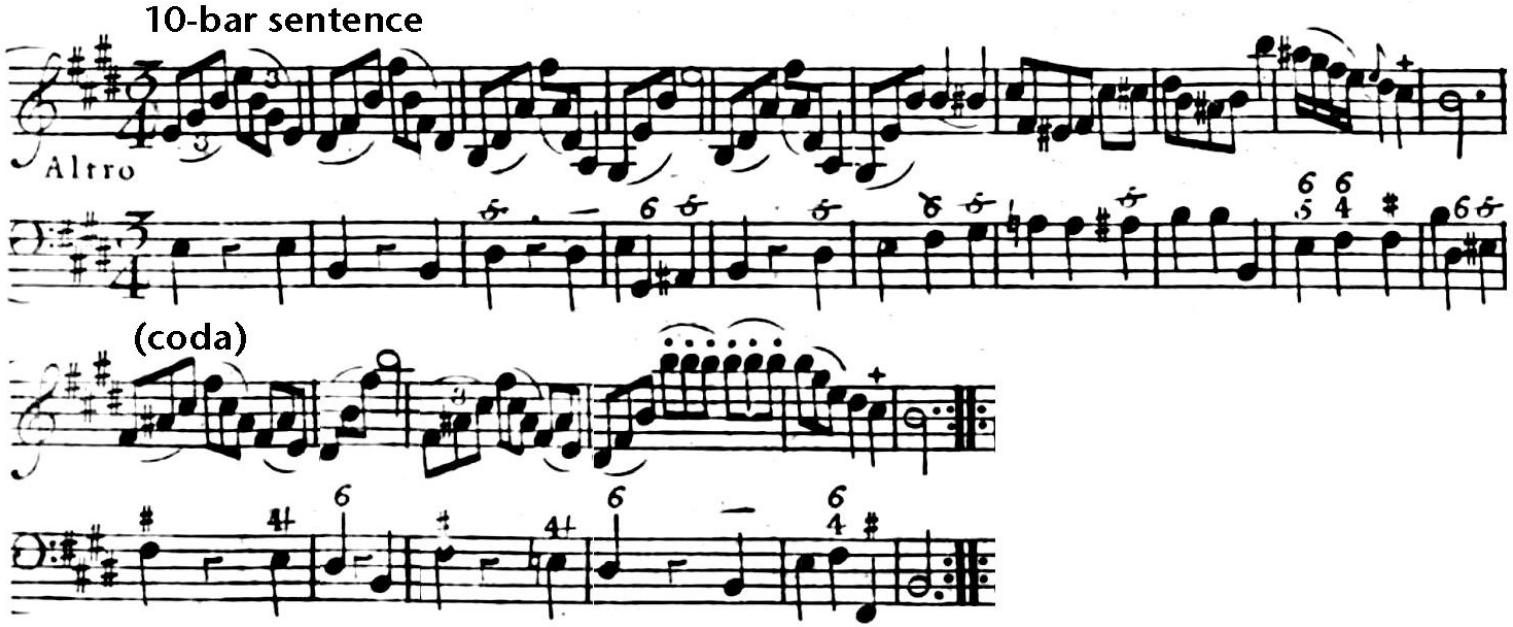
10-bar galant theme



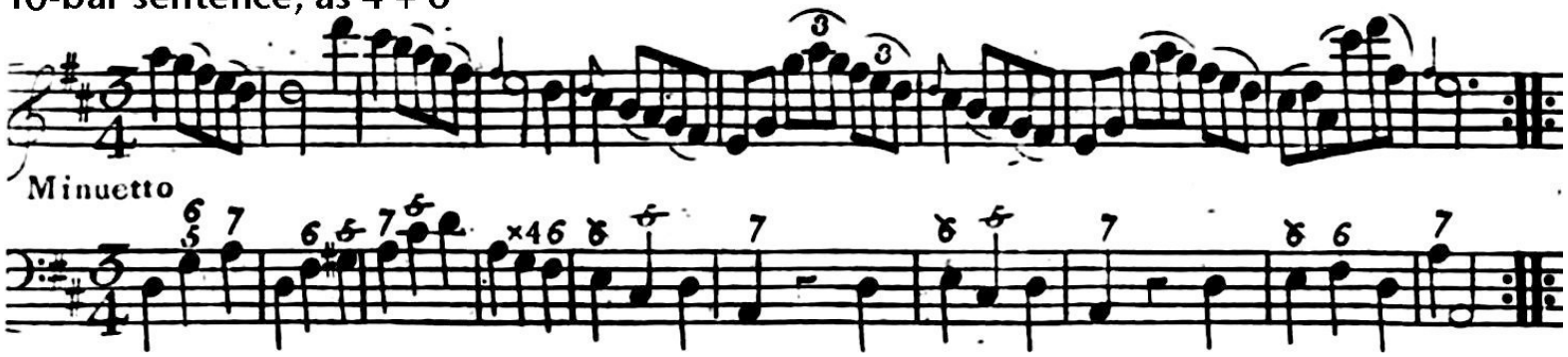
galant theme



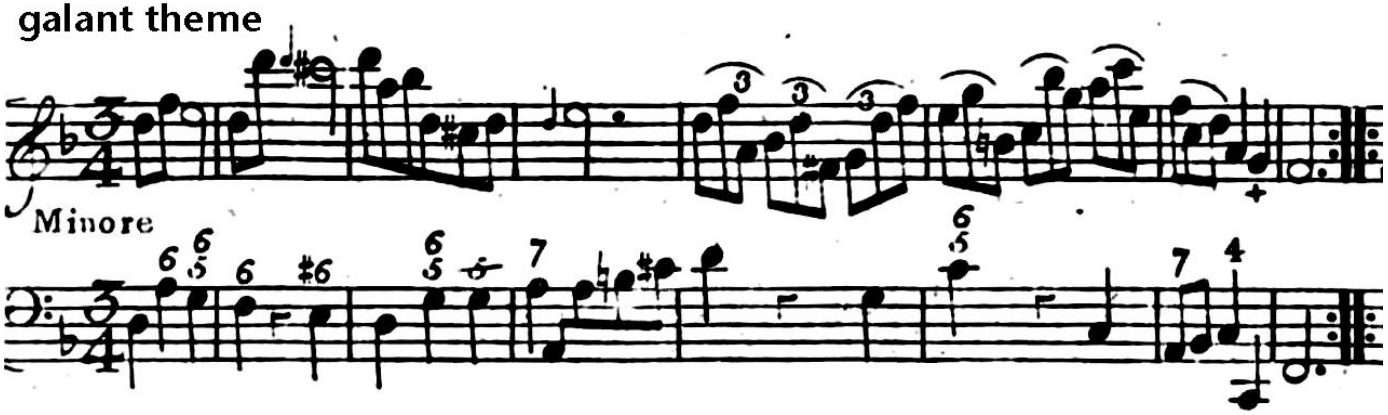

14-bar galant, as 4 + 6 + 4
Minuetto
(coda)


10-bar sentence
Altro
(coda)

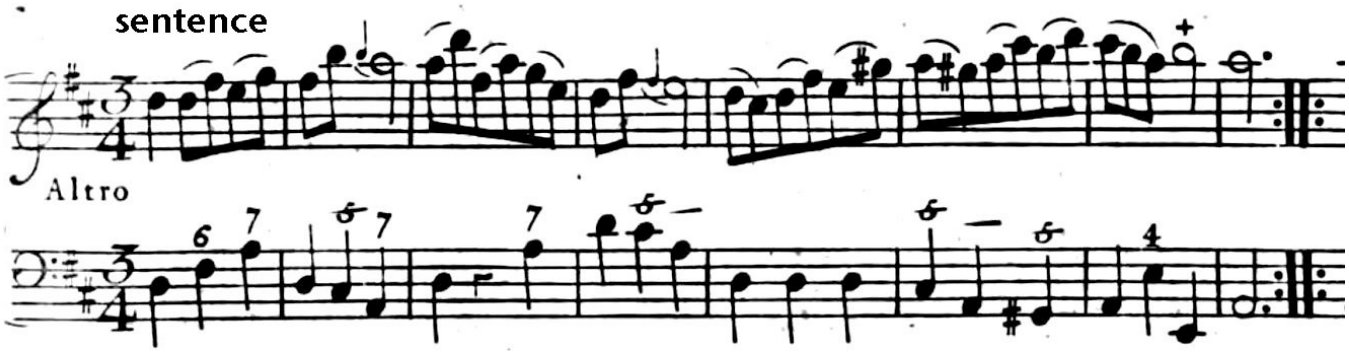
10-bar sentence, as 4 + 6



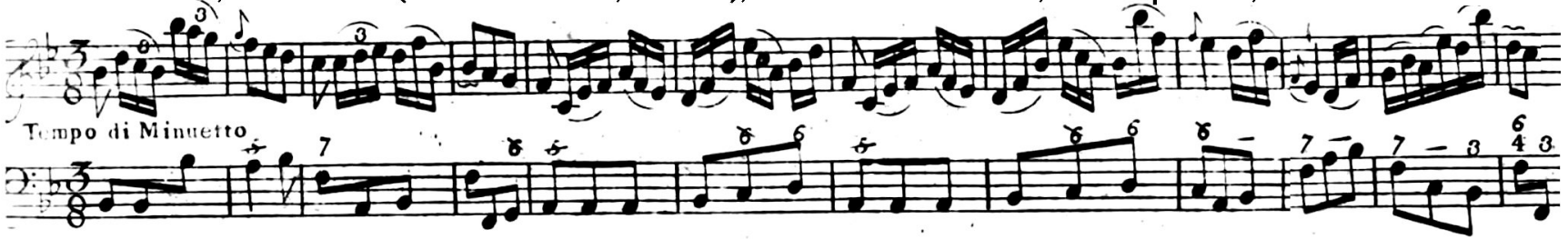
galant theme



sentence

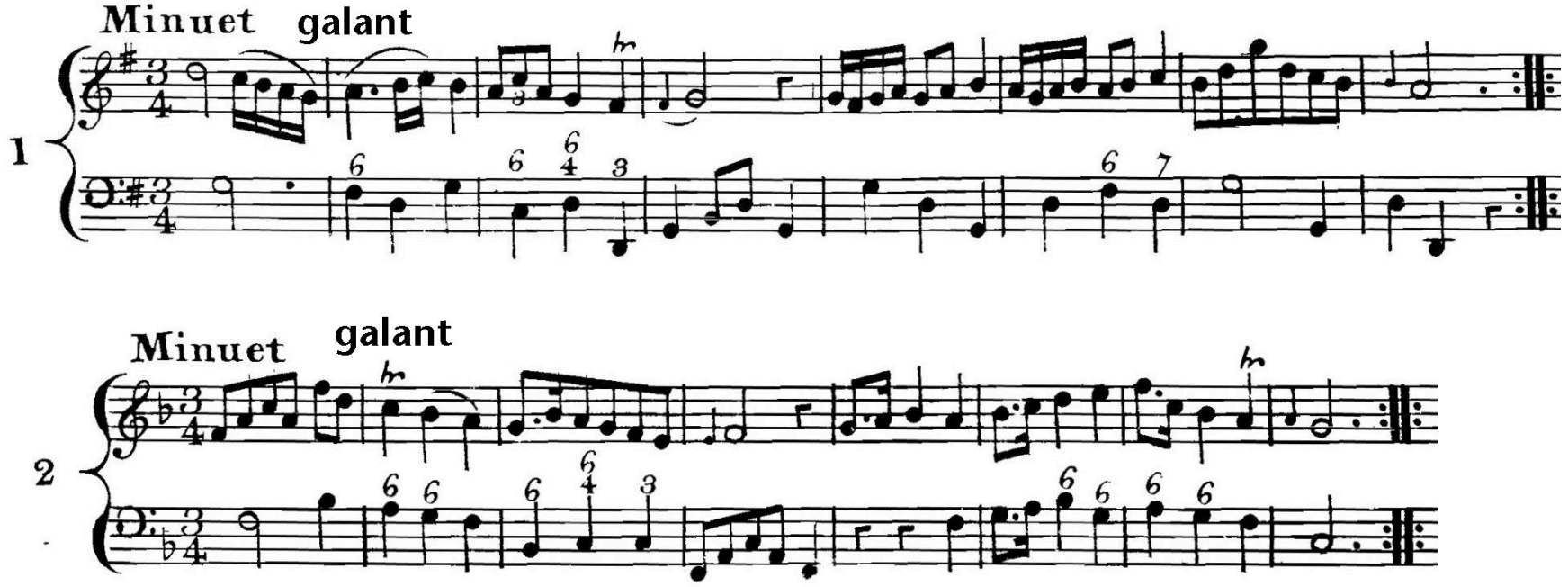


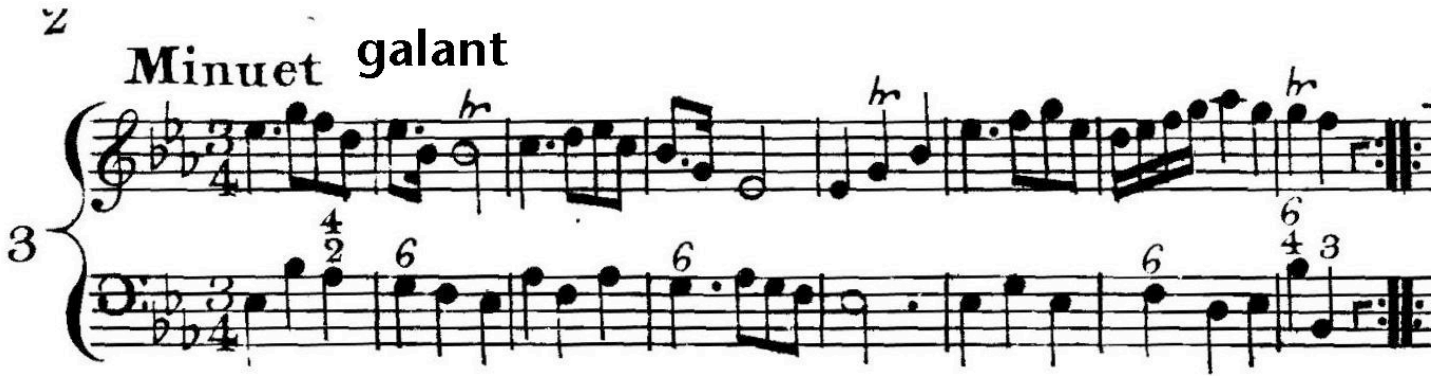
51 bar section; main theme (12-bar sentence, as 4 + 8), 2 subordinate themes, both expanded, coda

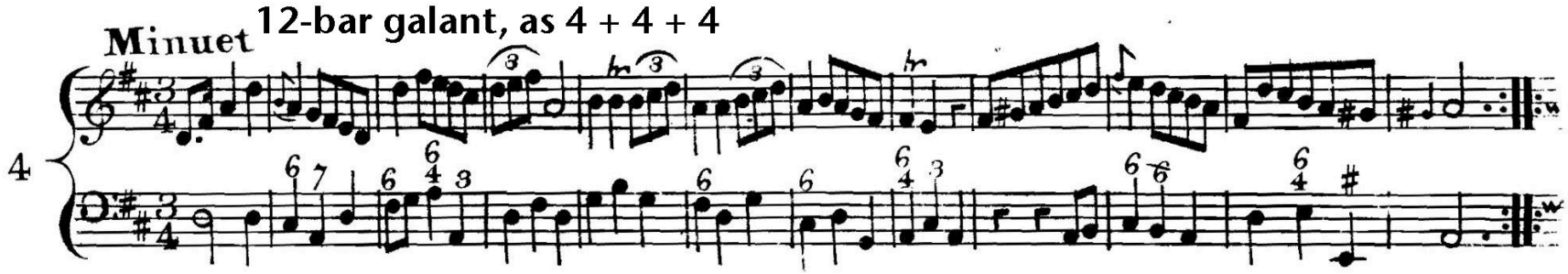


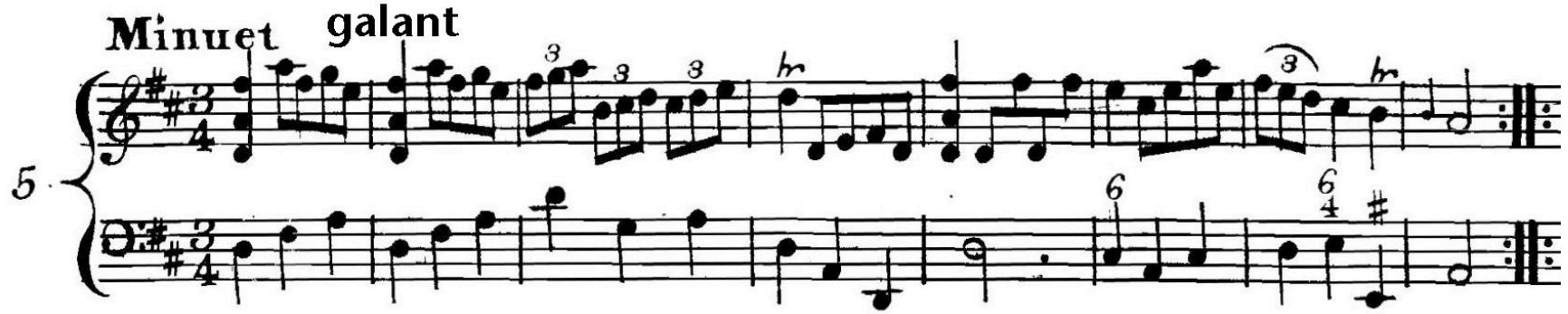
c. 1760: Michael Dobney (c. 1748-1823), Twelve Minuets and Twelve Dances for a Violin, Hautboy and Harpsichord. London: C. and S. Thompson.

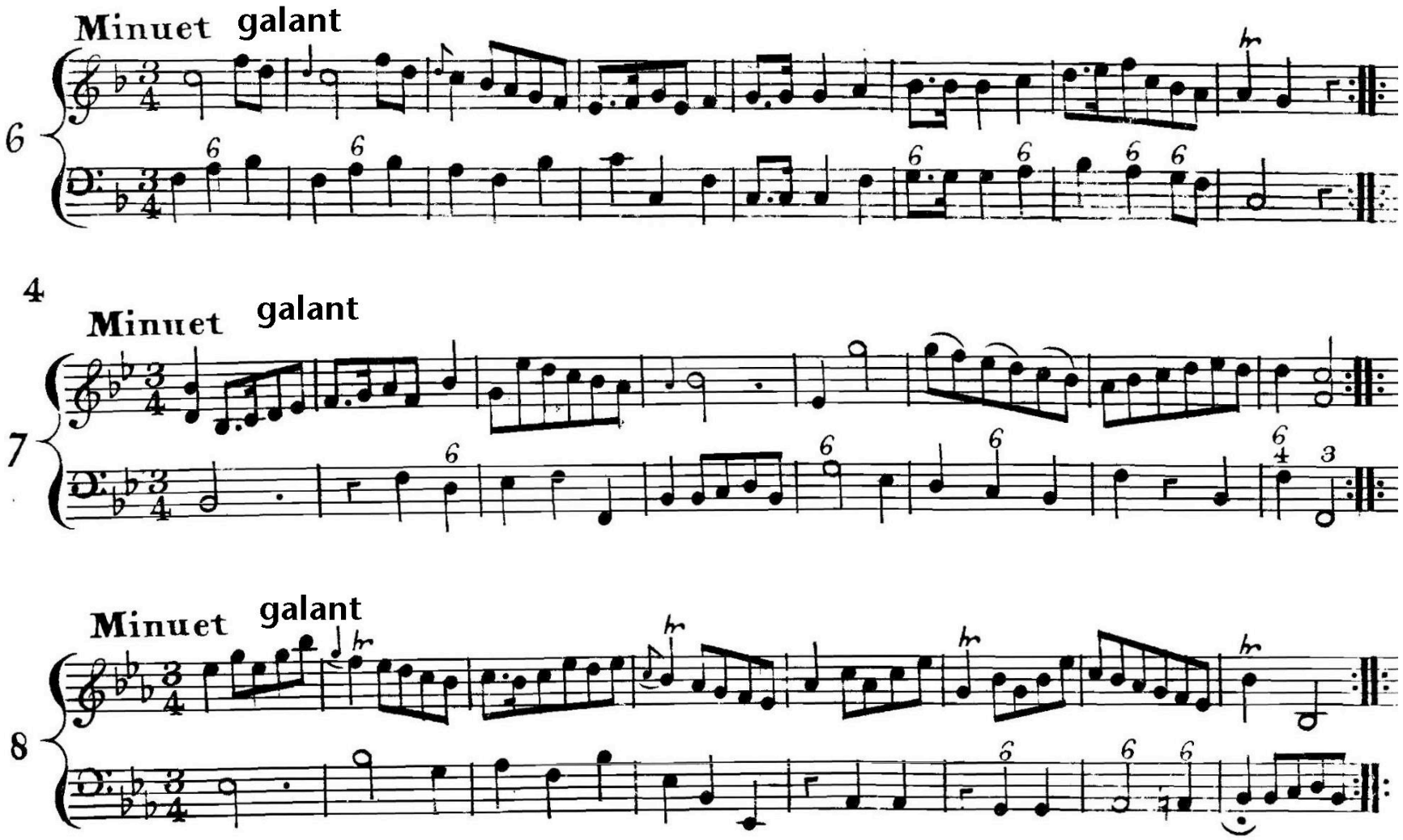
A collection very similar in function to Krafft's. The minuets have no trios, and they are unique in their dogged adherence to the galant theme in the first strain.

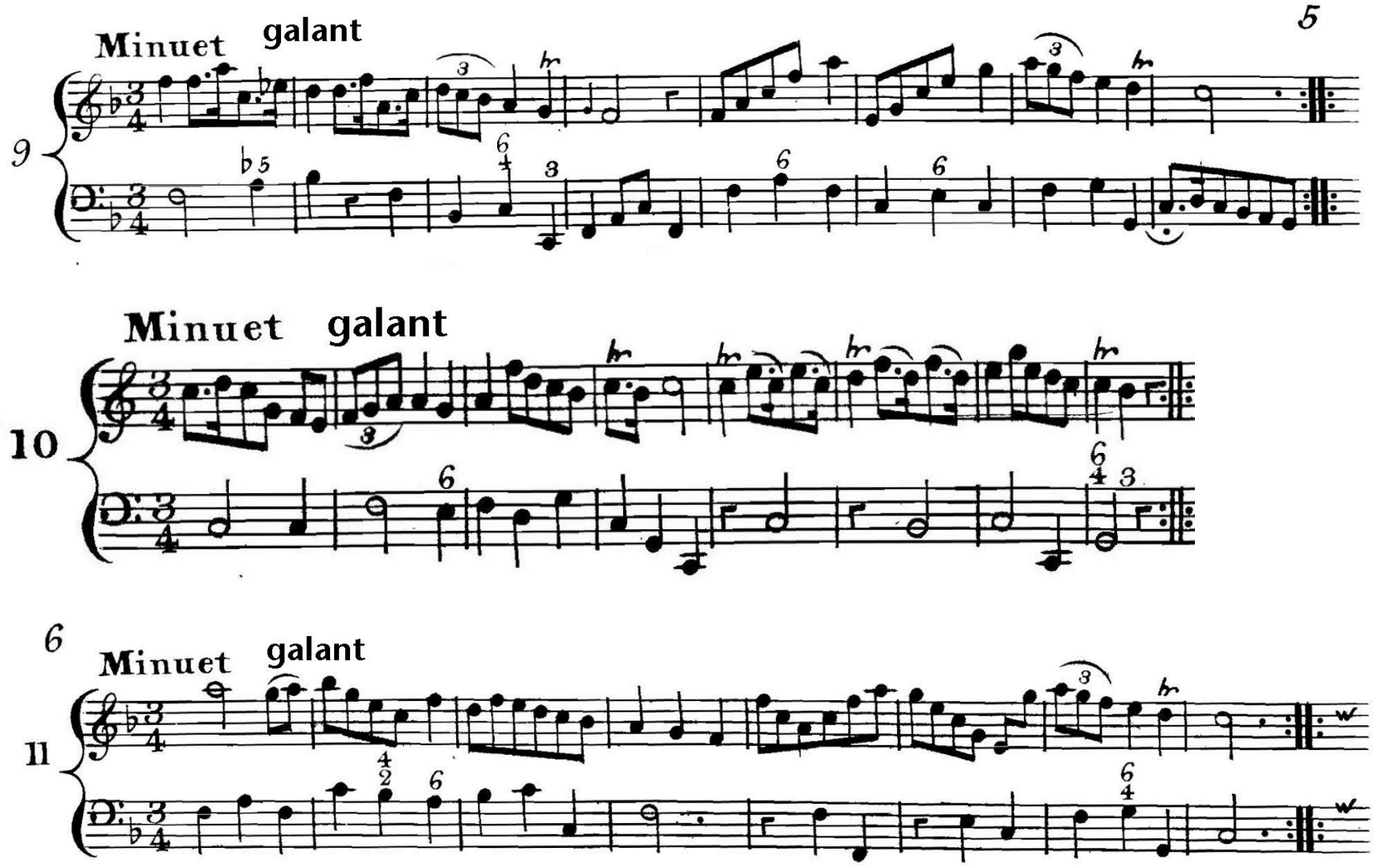


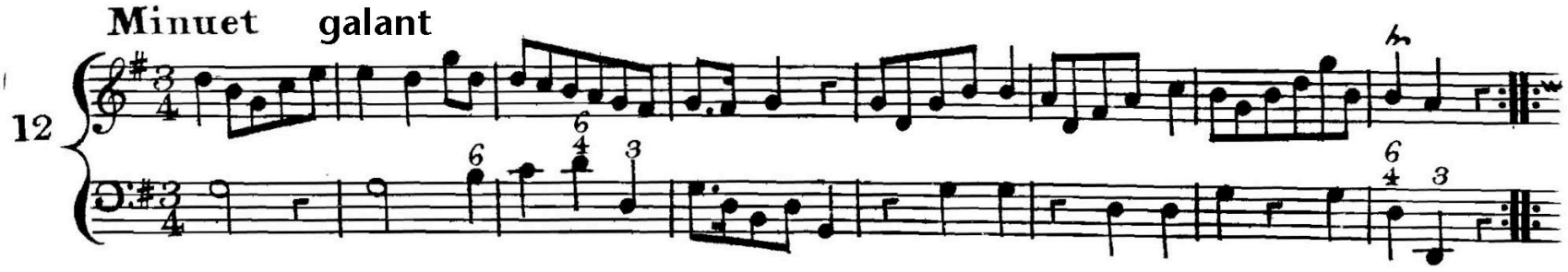

Minuet
galant
3


Minuet
12-bar galant, as 4 + 4 + 4
4


Minuet
galant
5


Minuet galant
6
Minuet galant
4
7
Minuet galant
8

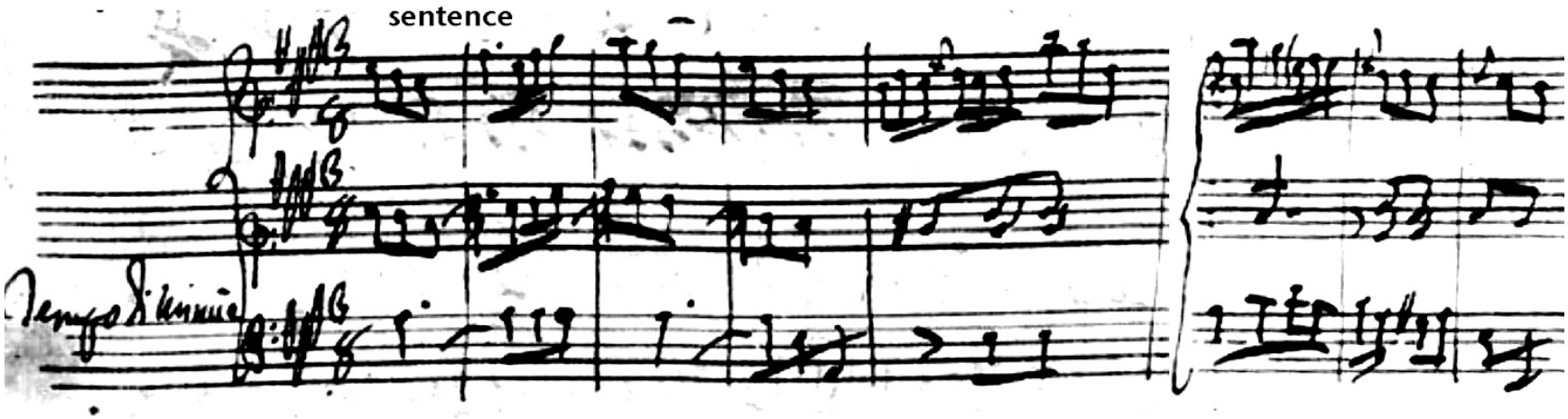

Minuet
galant
5
9
Minuet
galant
10
6
Minuet
galant
11



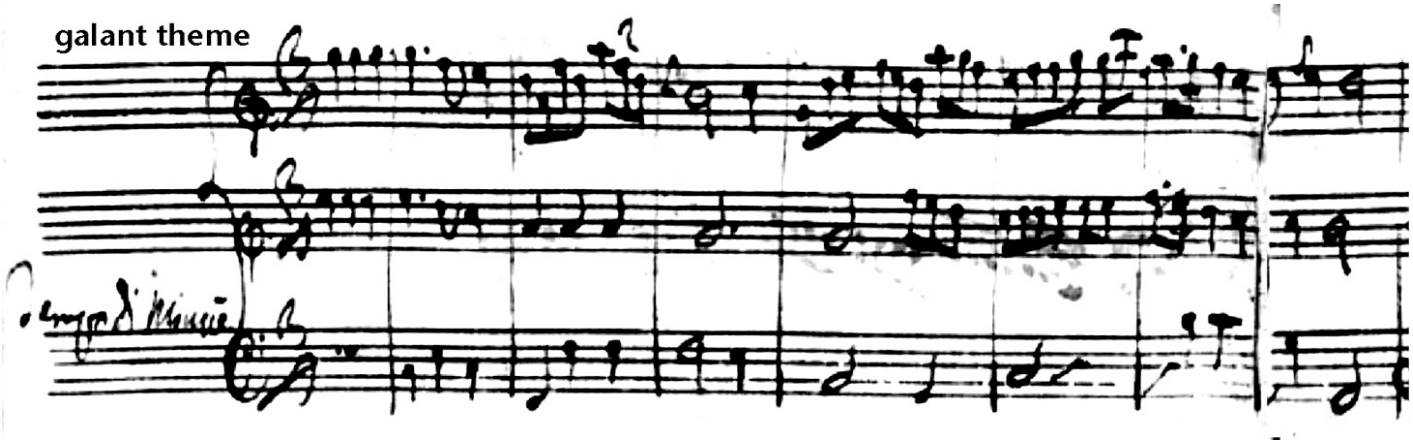
1760-1770: Luigi Boccherini (1743-1805). Chamber works

This is a small sample of the menuets in the early chamber music. The choice of trios and quartets was arbitrary, meant only to help limit the number of examples overall. In any case, the results of this sampling fit the overall pattern, with the exception that Boccherini is more inclined to use sentences (on both 8-bar and longer forms) than are most of his contemporaries. Whether this represents a conservative preference or a forward-looking vision, the reader may decide.

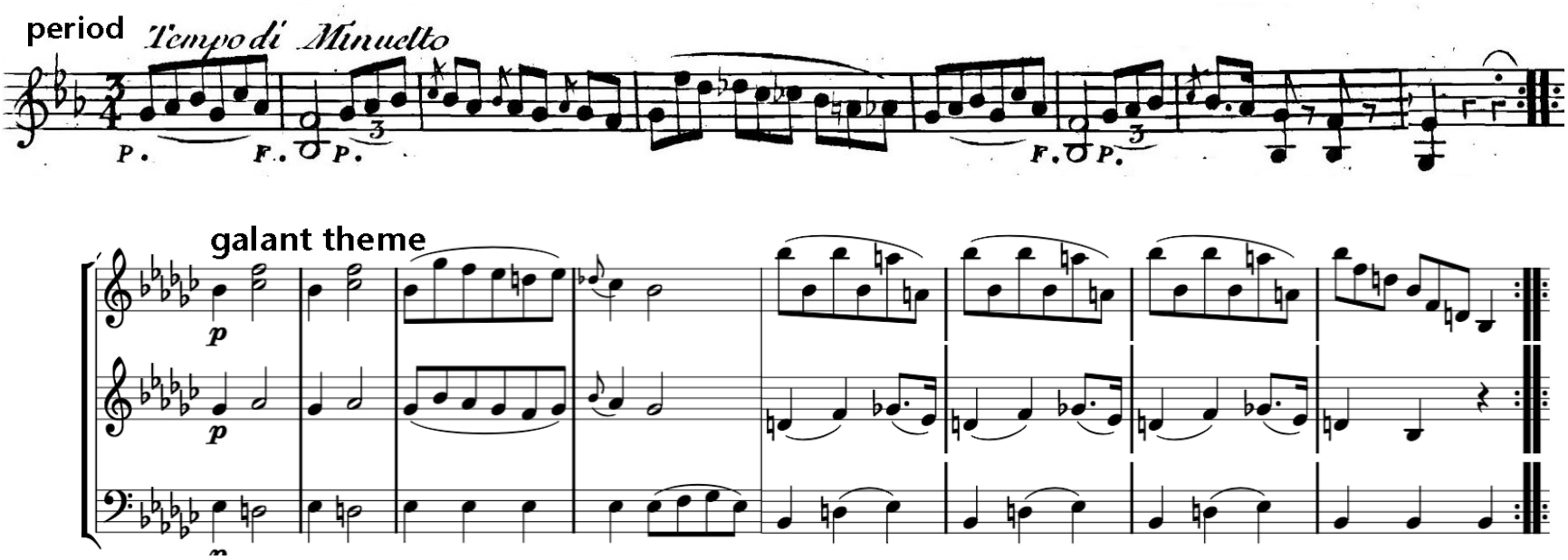
G.79 op. 1/3 1760 Trio in A major



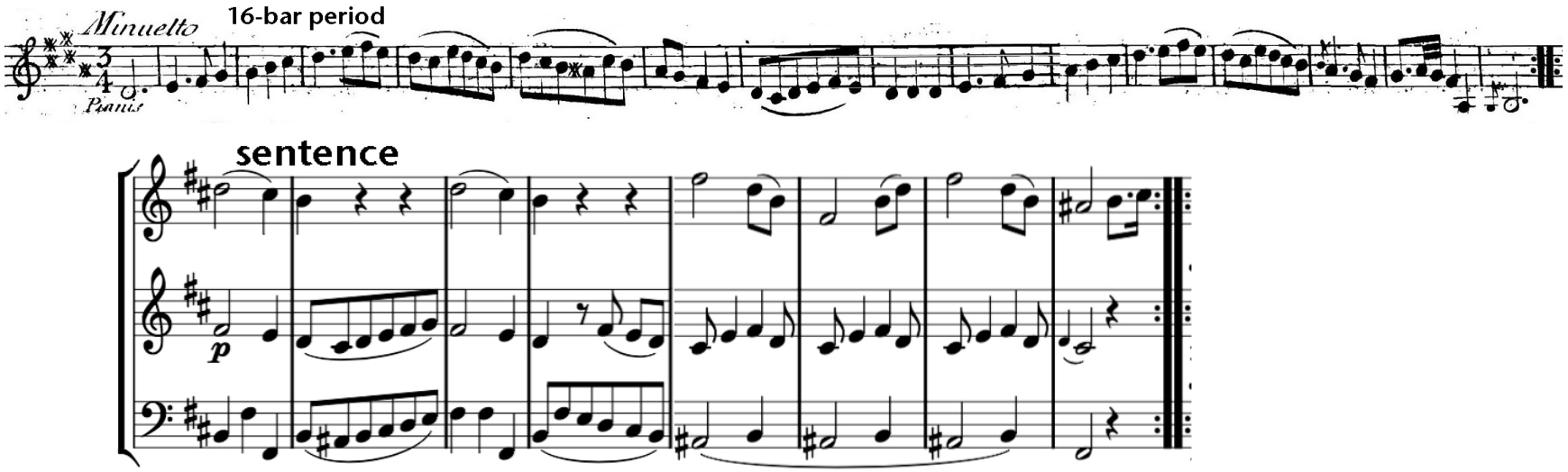
G.82 op. 1/6 1760 Trio in C major



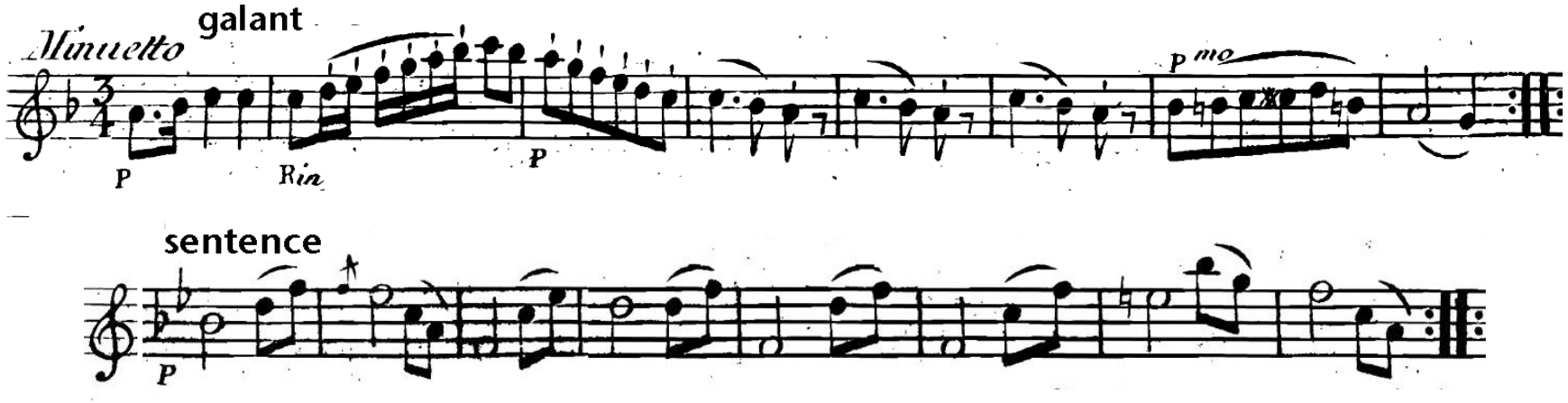
G.83 op. 4/1 1766 Trio in Eb major



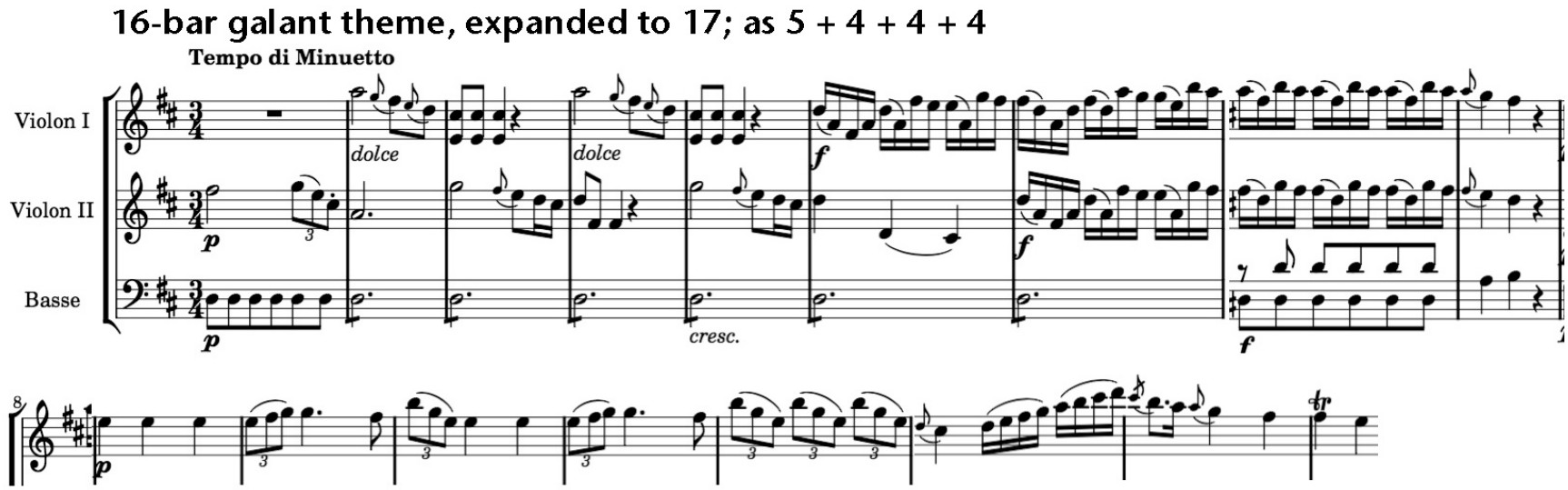
G.85 op. 4/3 1766 Trio in E major



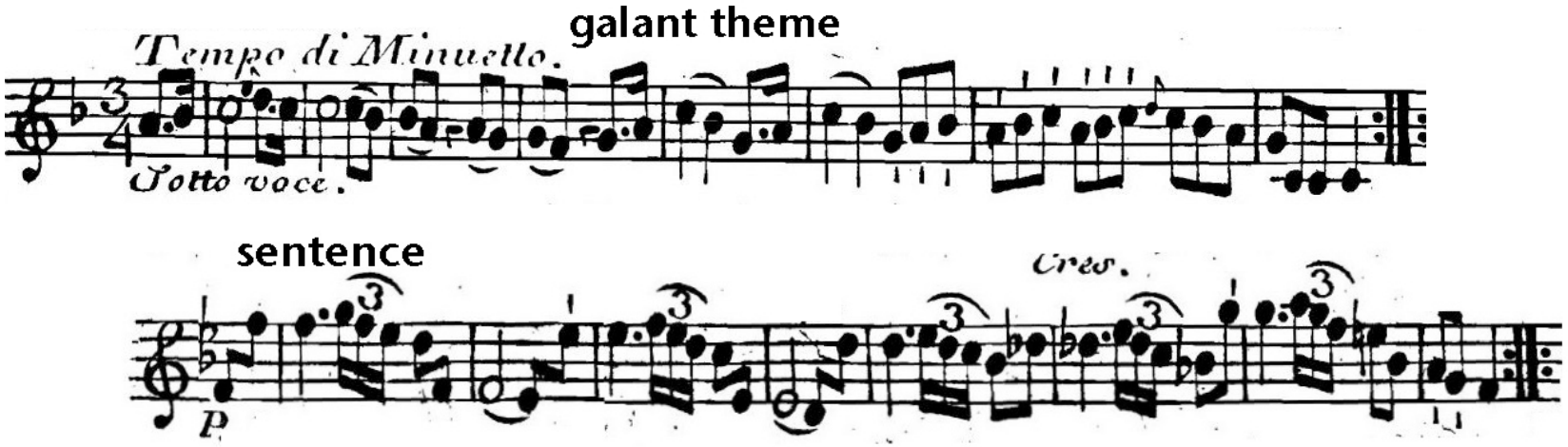
G.86 op. 4/4 1766 Trio in F minor



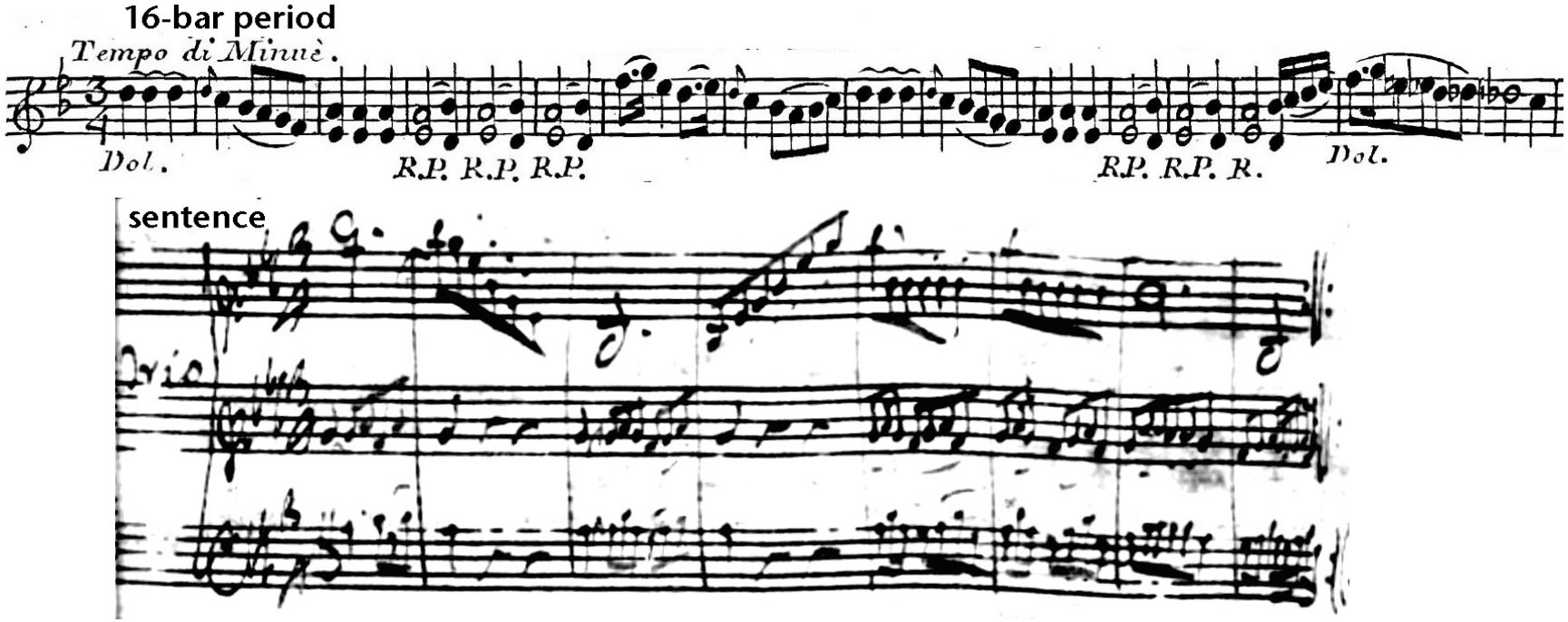
G.87 op. 4/5 1766 Trio in D major



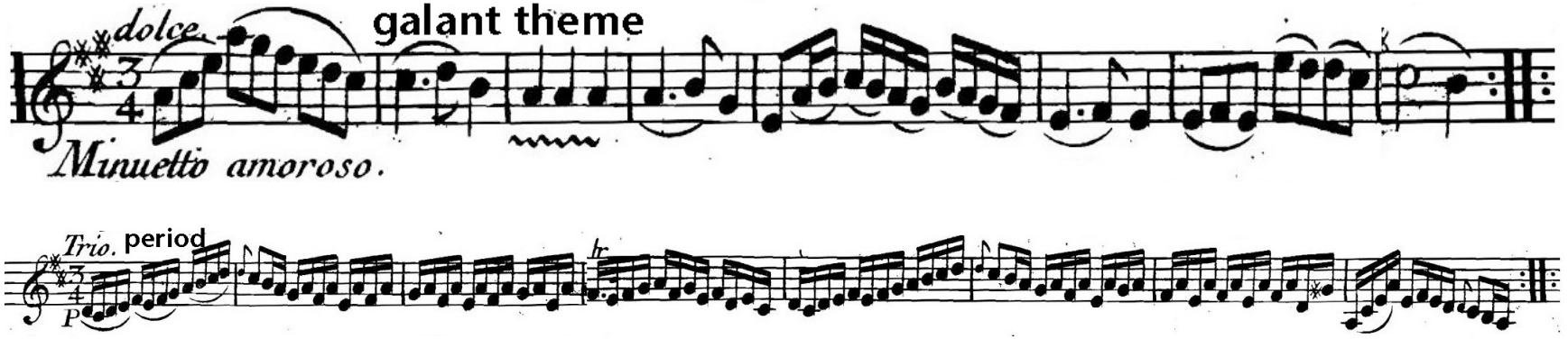
G.88 op. 4/6 1766 Trio in F major



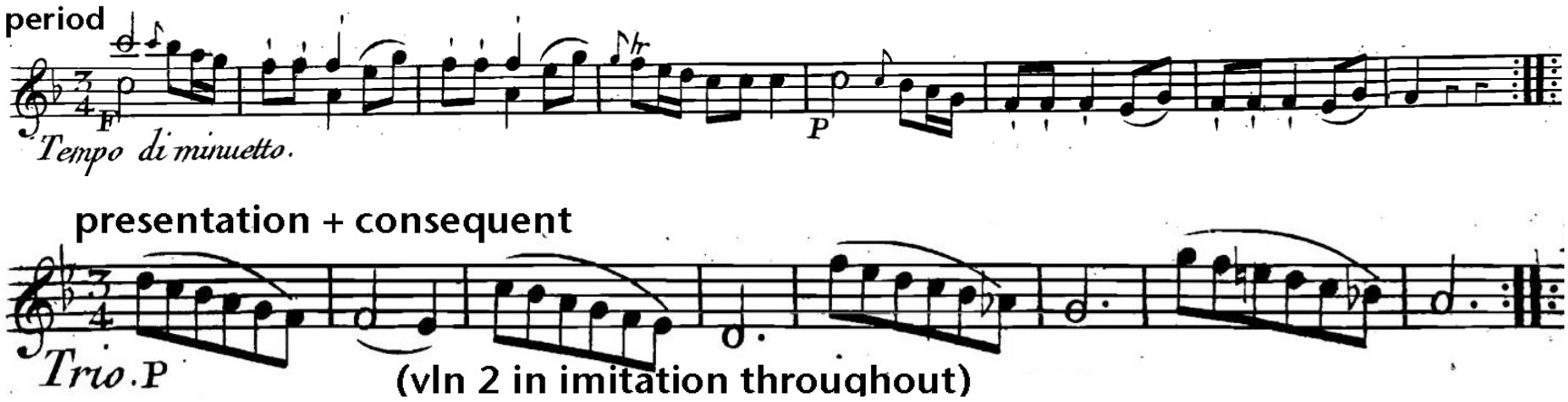
G.89 op. 6/1 1769 Trio in Bb major



G.91 op. 6/3 1769 Trio in A major

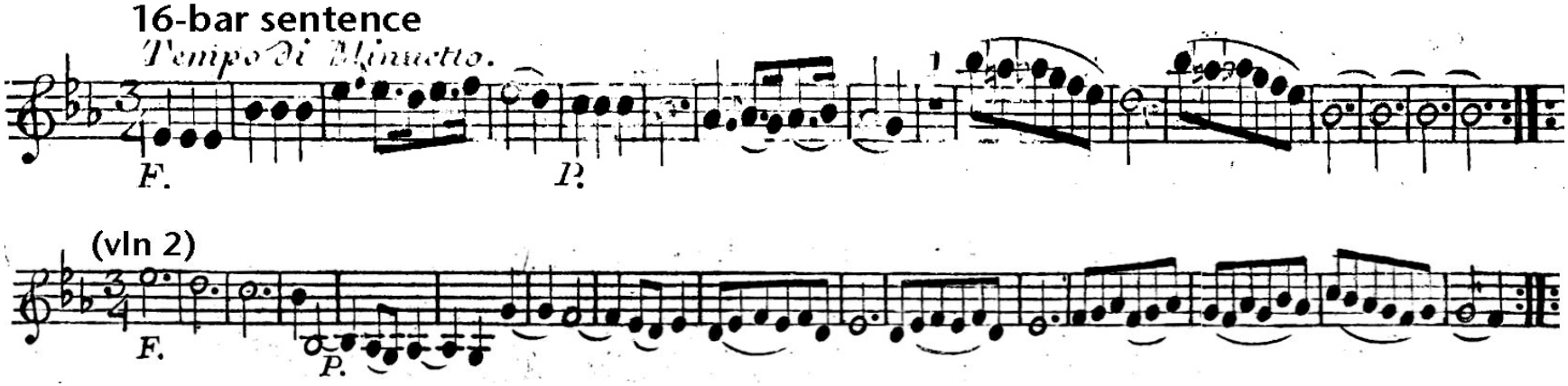


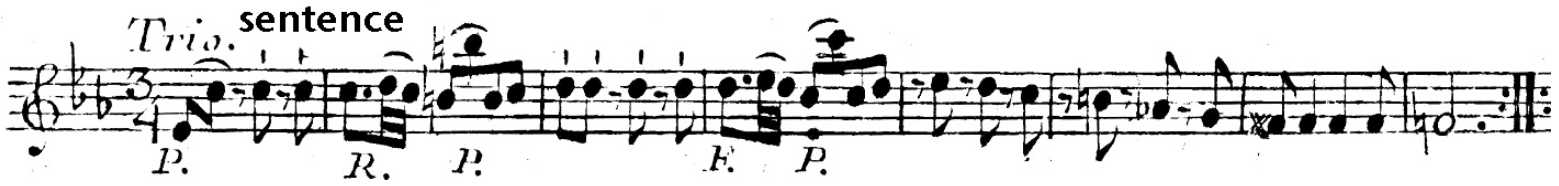
G.92 op. 6/4 1769 Trio in F major



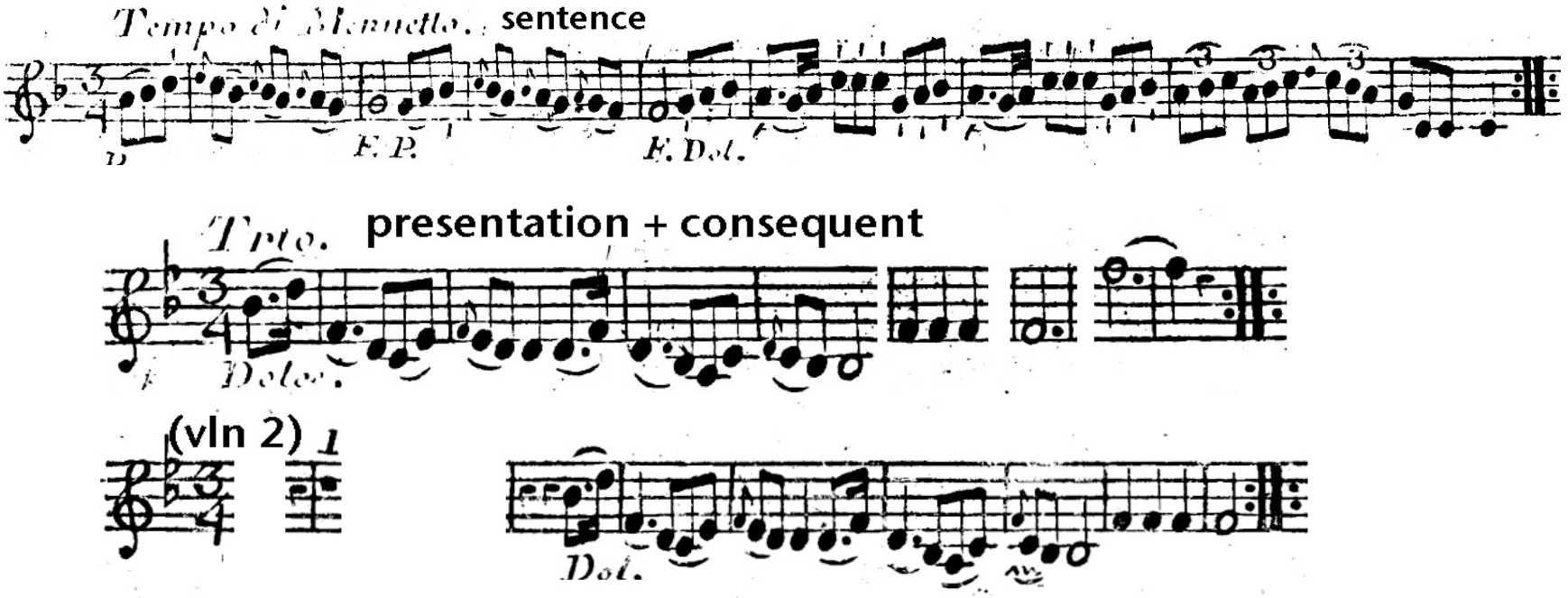
G.93 op. 6/5 1769 Trio in G minor

G.167, Op.8/3 1769 Quartet in Eb major

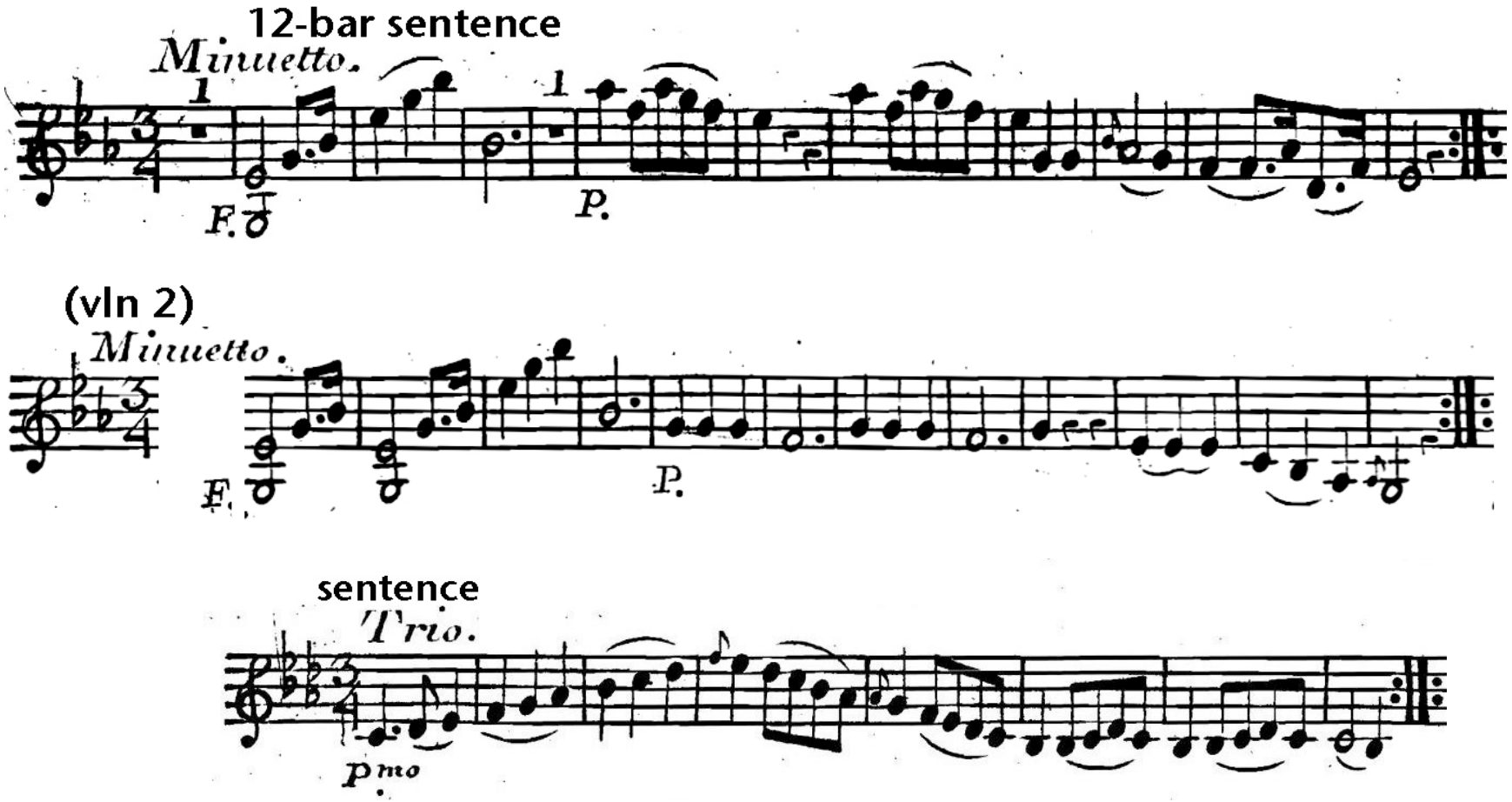




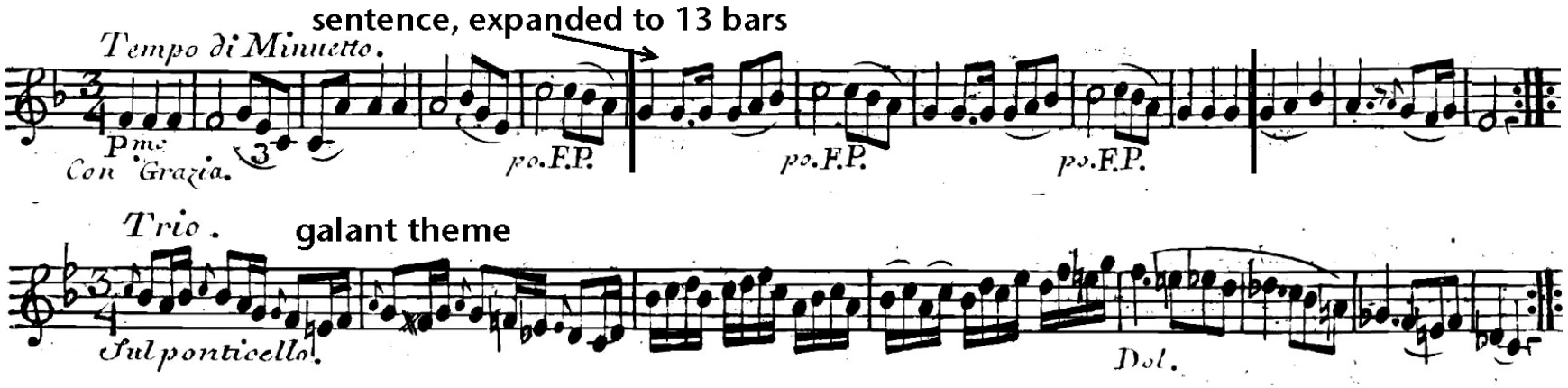
G.169, Op.8/5 1769 Quartet in F major



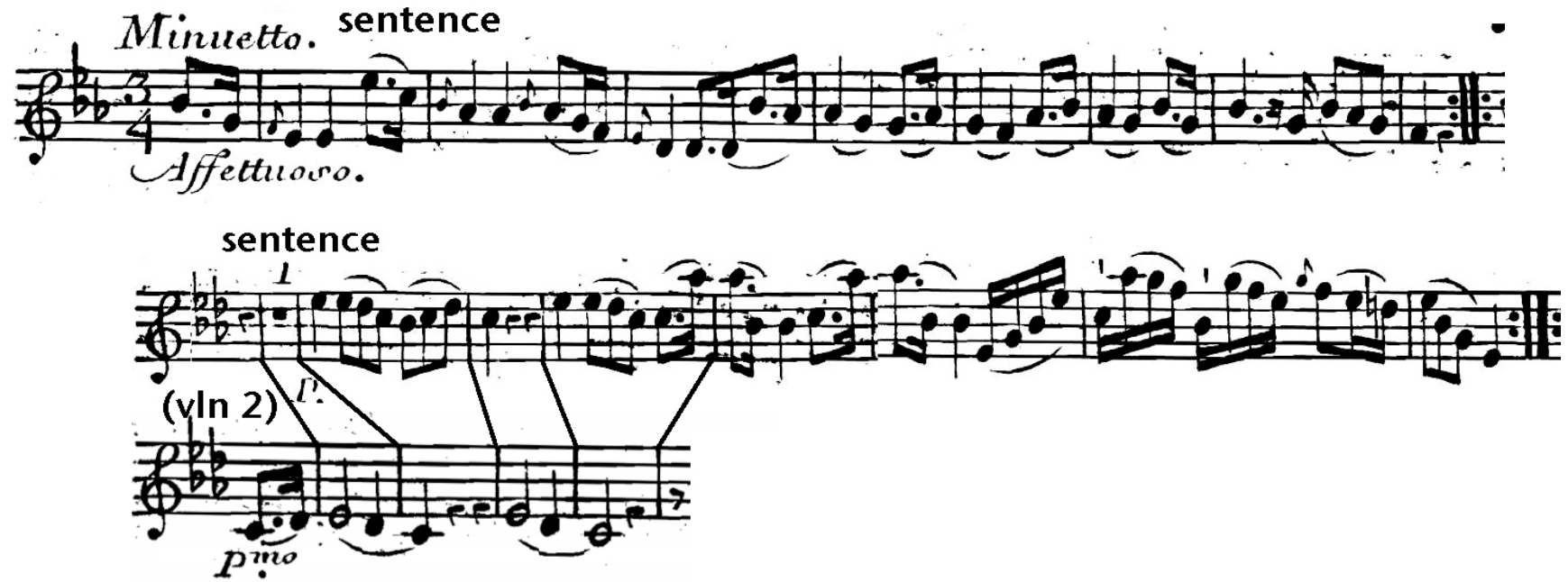
G.171, Op.9/1 1770 Quartet No.13, in C minor



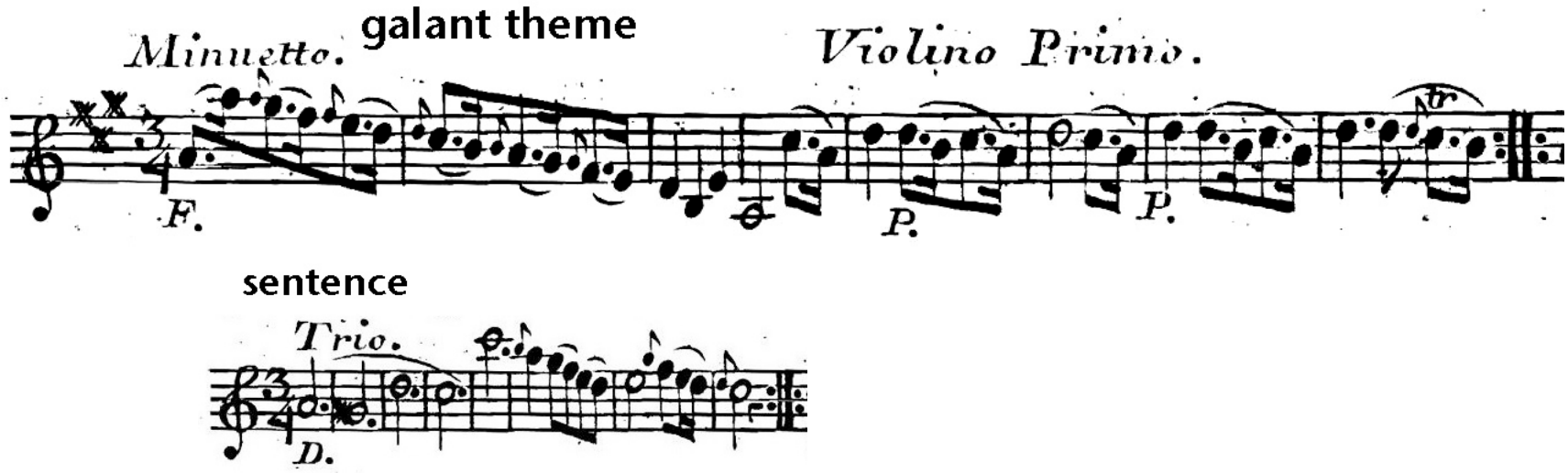
G.173, Op.9/3 1770 Quartet No.15, in F major



G.174, Op.9/4 1770 Quartet No.16, in Eb major



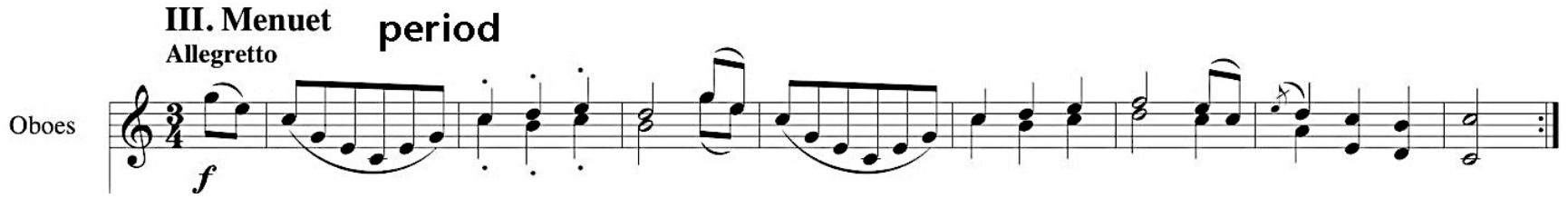
G.176, Op.9/6 1770 Quartet No.18, in Eb major

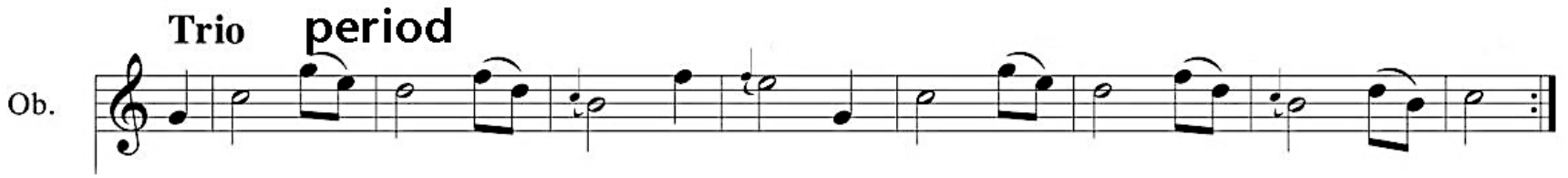


1762-1769: Franz Joseph Haydn (1732-1809), various instrumental works.

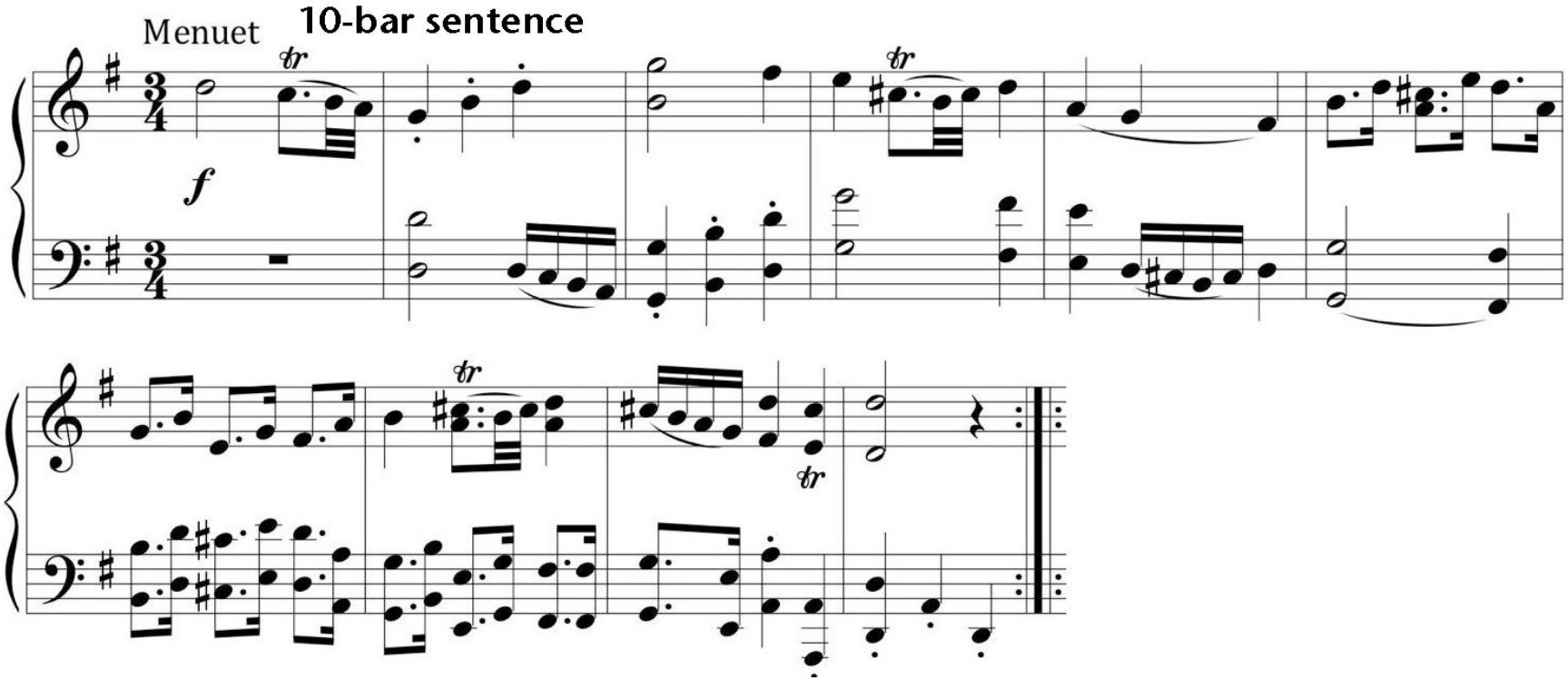
As with Boccherini, this is a small sampling from the large inventory of early instrumental works. The three genres are the symphony, the keyboard sonata/divertimento, and the baryton trio. The last may seem an odd choice, but the number of these trios among the early compositions is large, and they fit nicely into the now familiar category of the aristocratic amateur. Nor are there any surprises about the theme types: for 8-bar themes, n = 24, where 6 are periods, 5 are sentences, and 9 are galant themes. The only minor surprise is that the presentation + consequent theme has as many as 4 items.

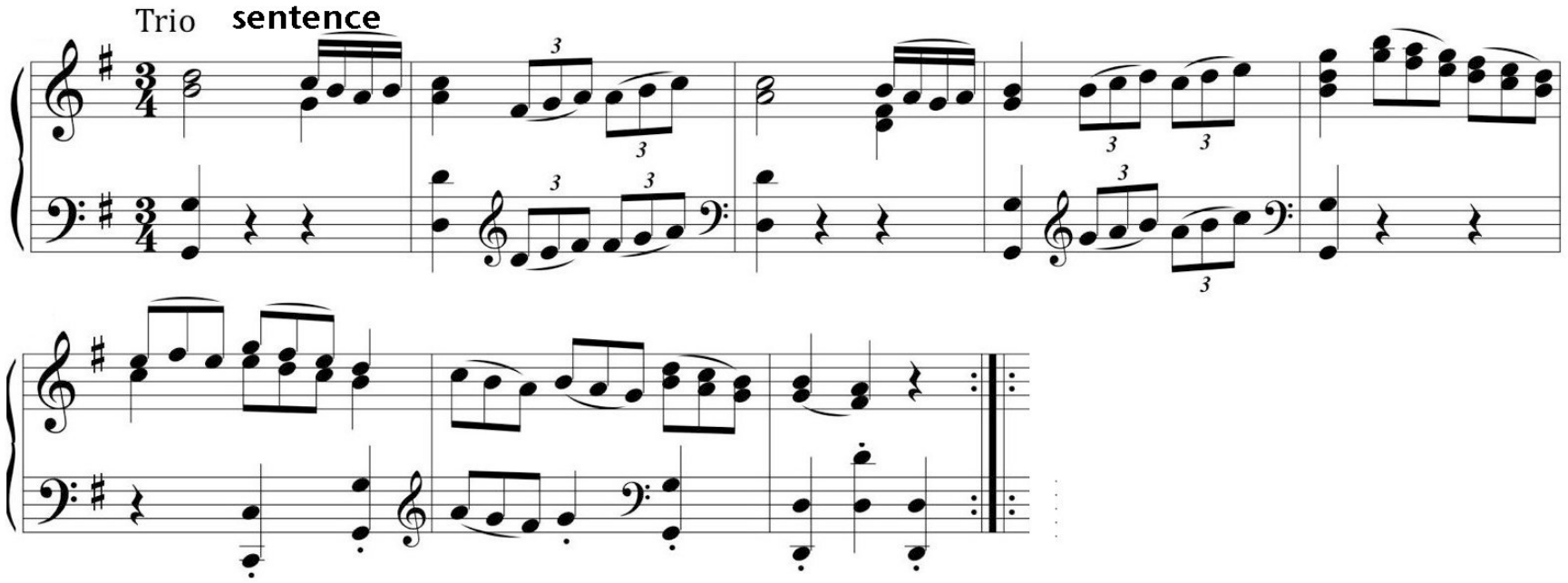
From Symphony no. 9 (1762):



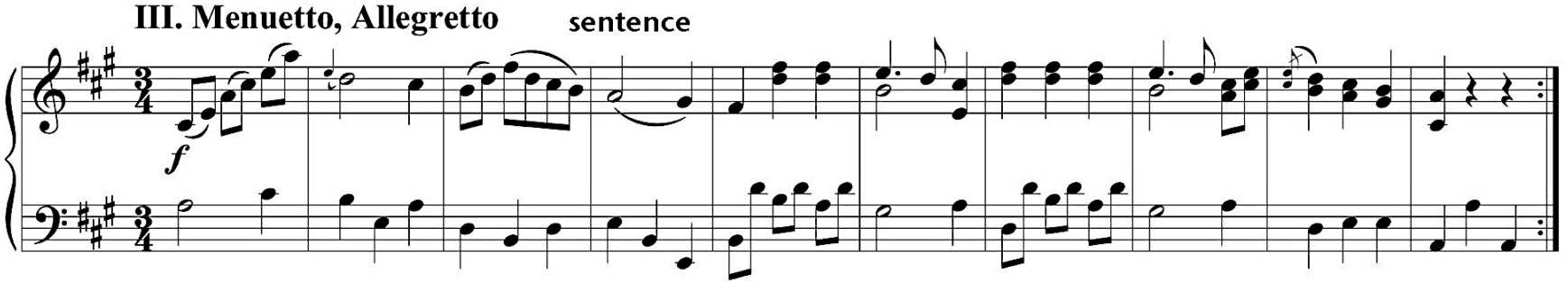


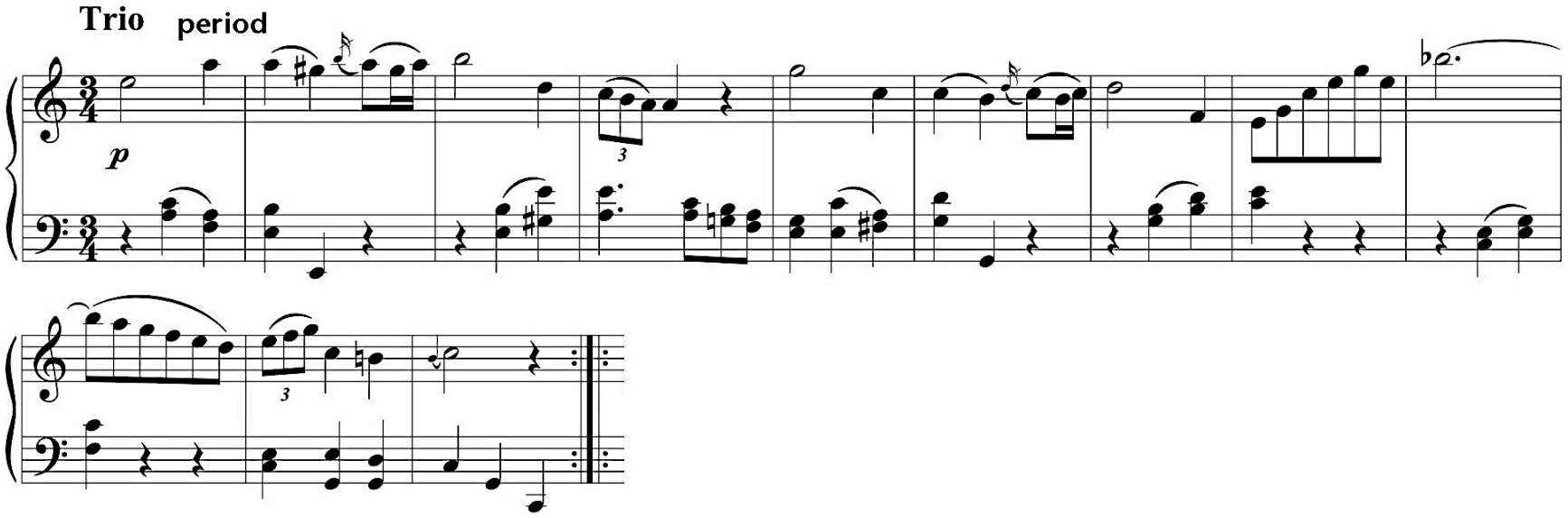
From Symphony no. 3 (1762):



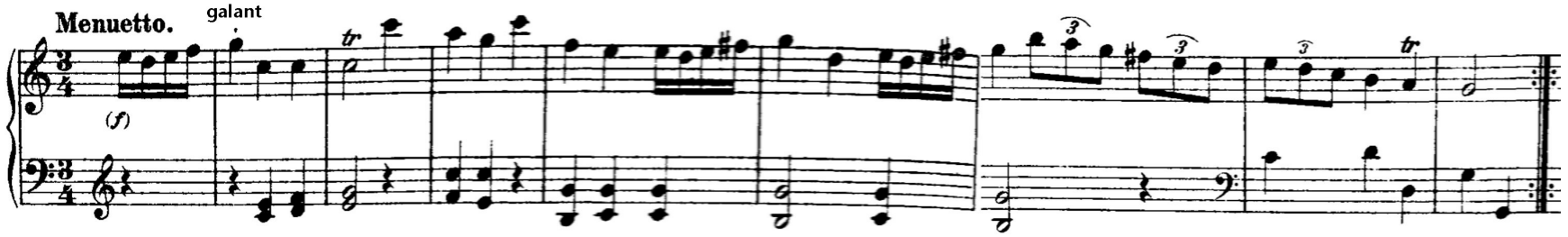


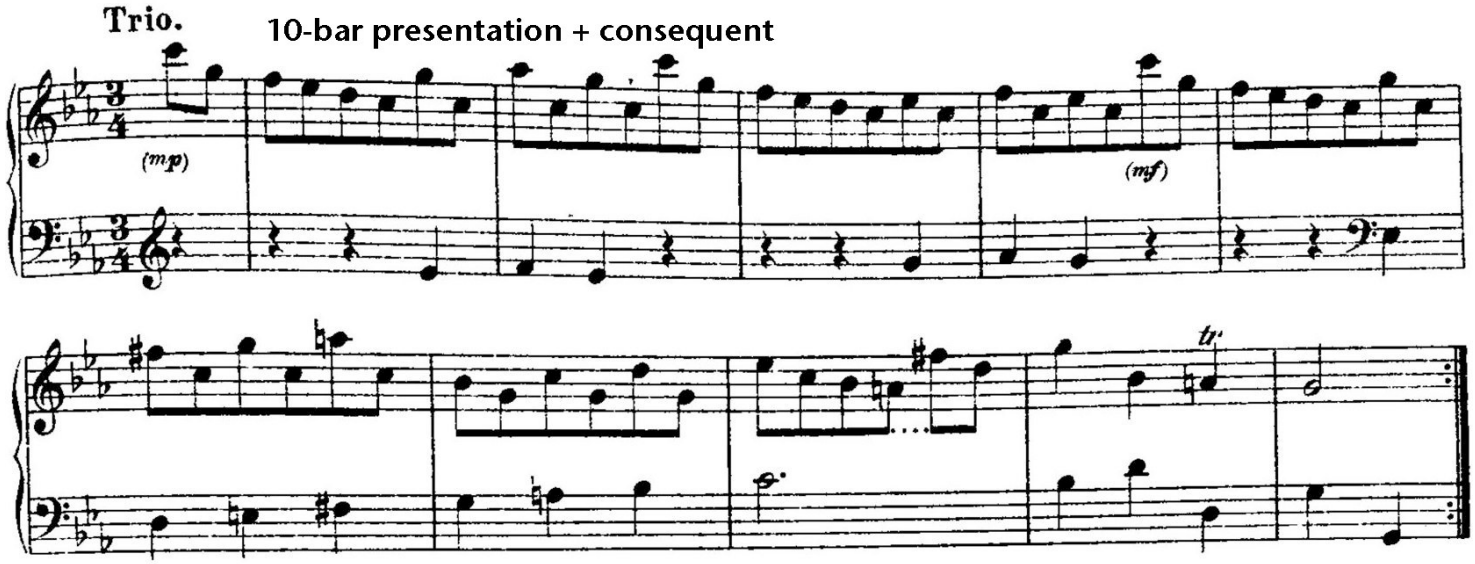
From Symphony no. 14 (1764):



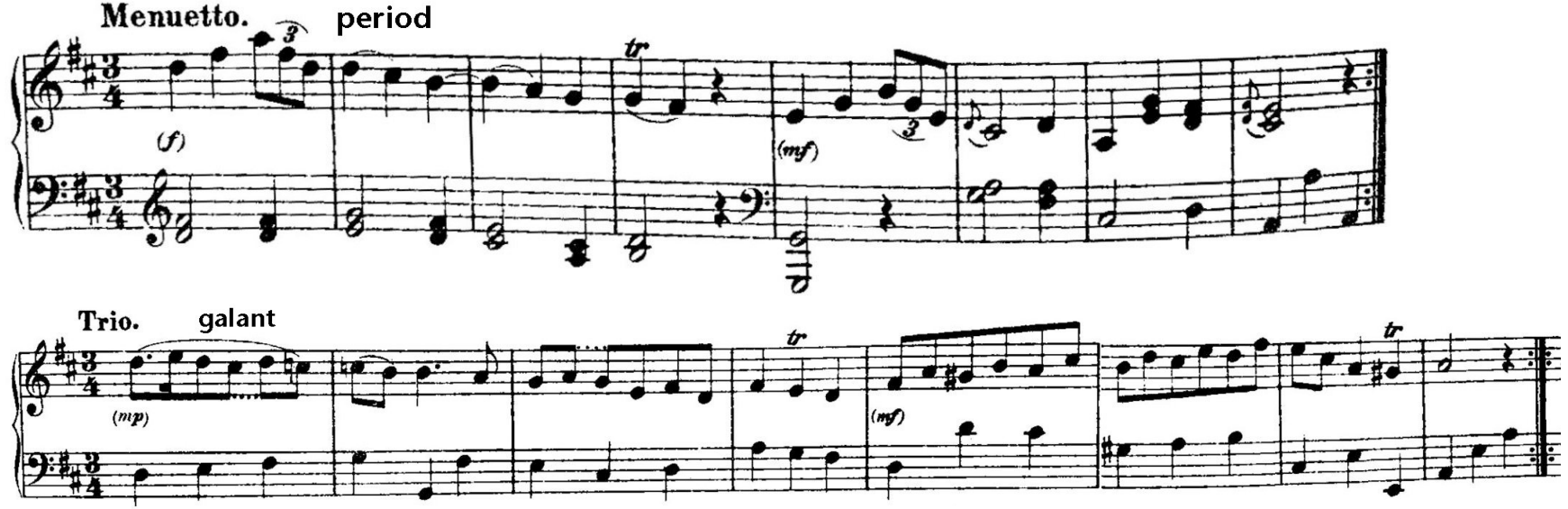


From keyboard sonata, Hob. XVI-3 (1765):

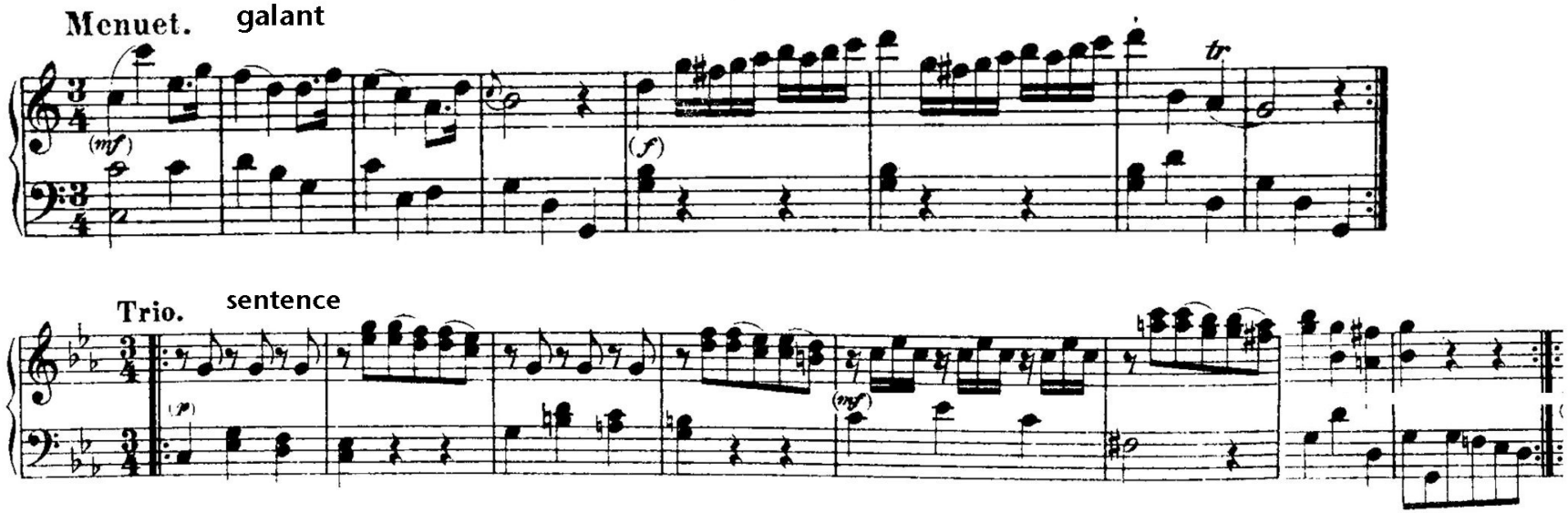




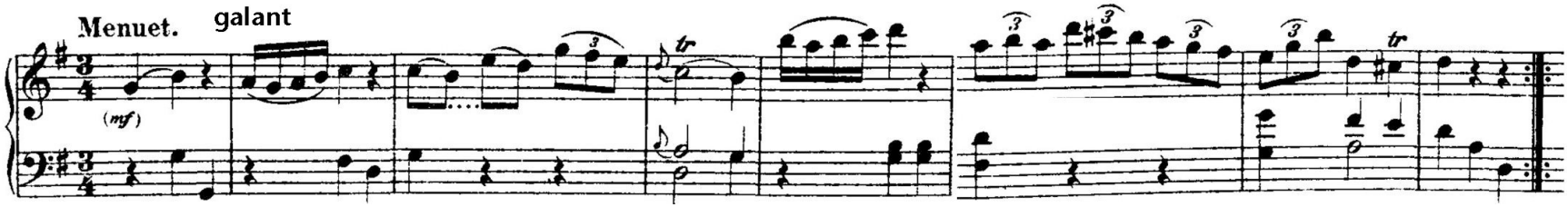
From keyboard sonata, Hob. XVI-4 (1765):



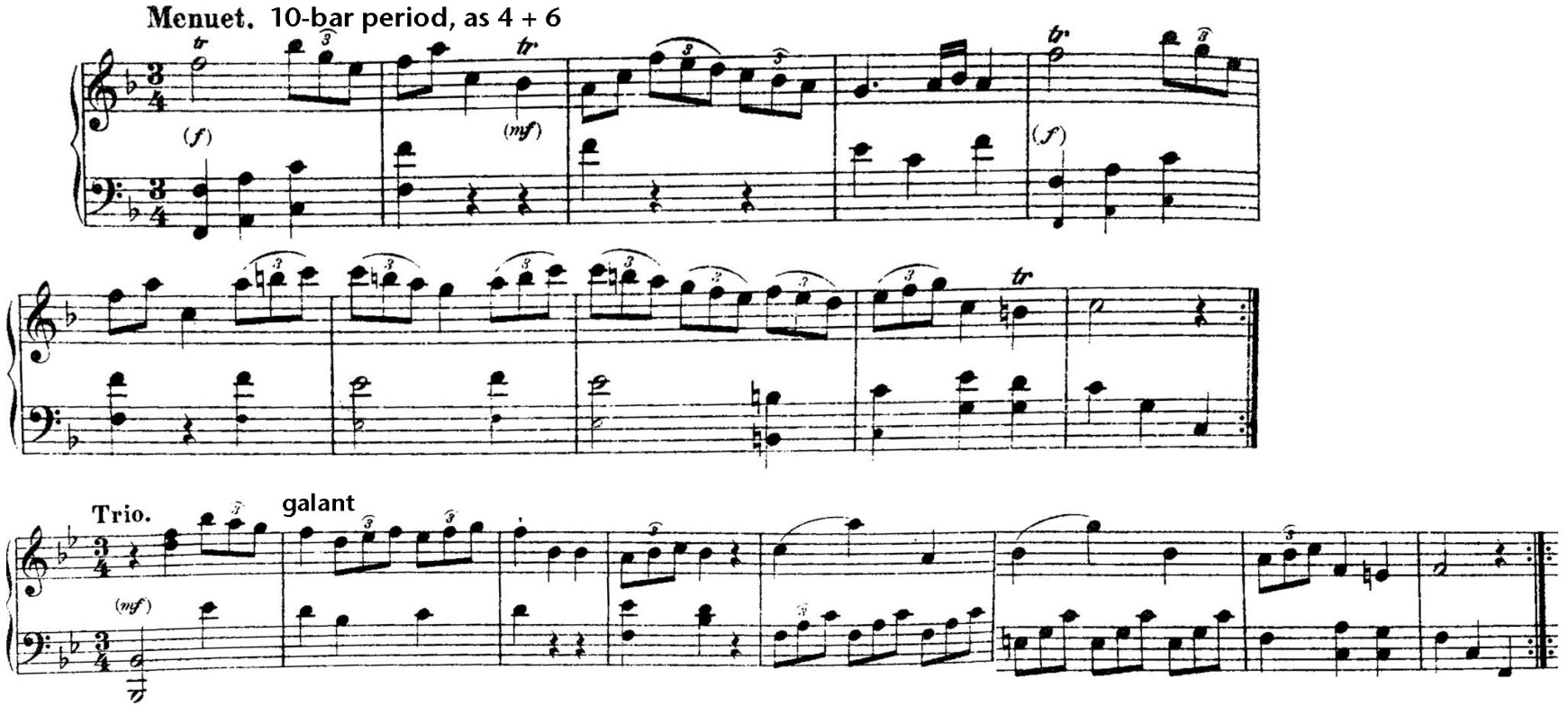
From keyboard sonata, Hob. XVI-7 (1765):



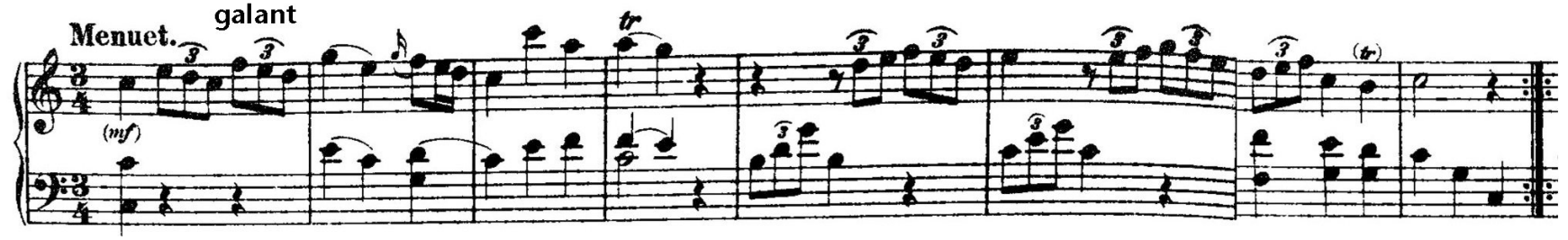
From keyboard sonata, Hob. XVI-8 (1766):

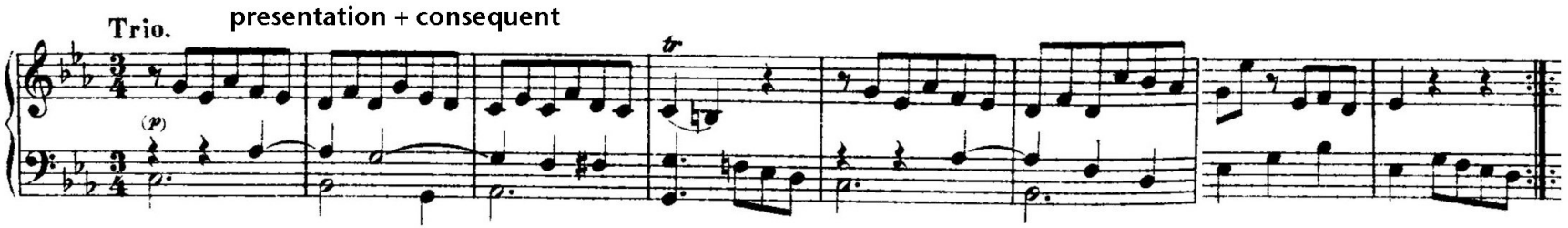


From keyboard sonata, Hob. XVI-9 (1766):

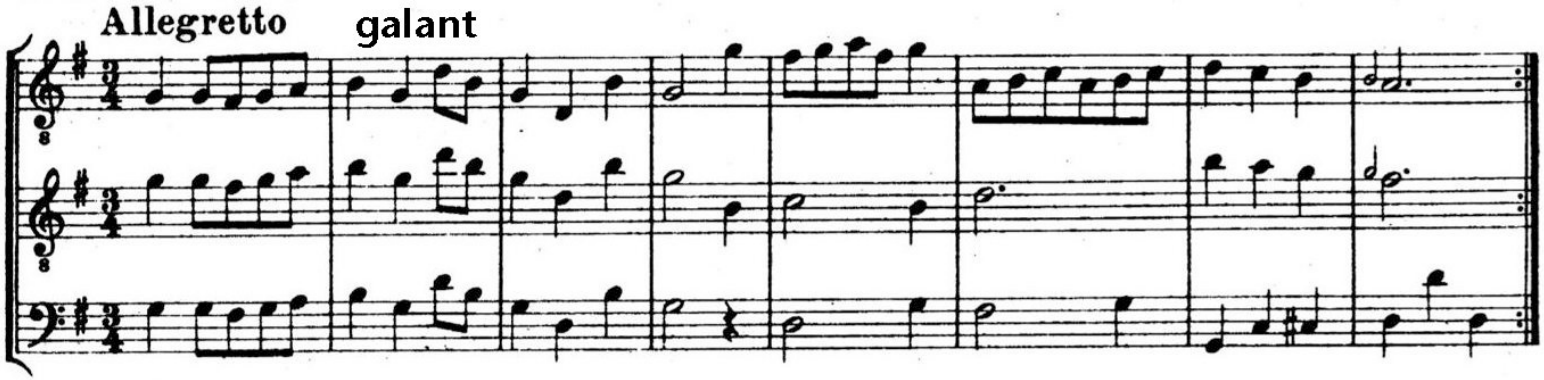


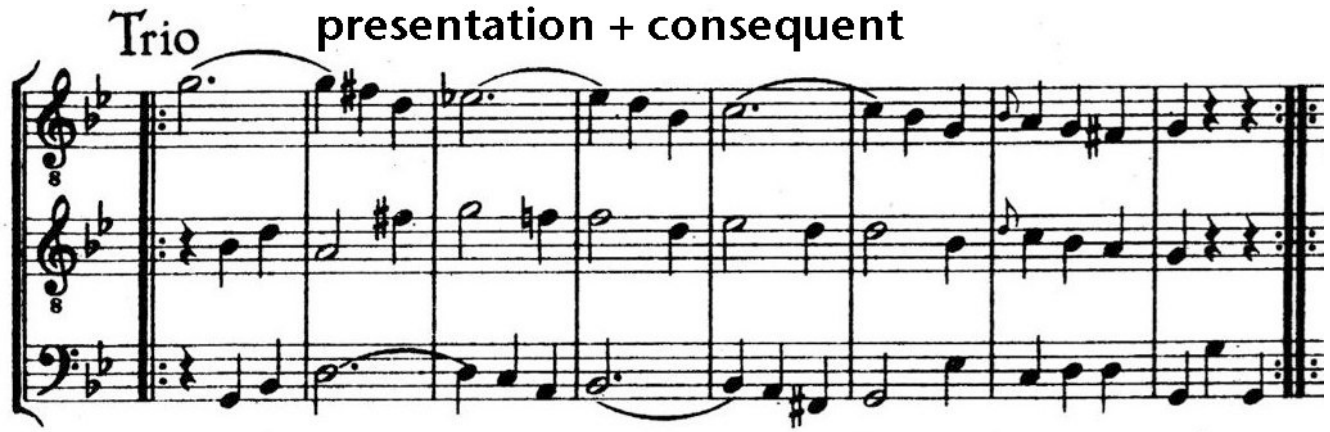
From keyboard sonata, Hob. XVI-10 (1766):

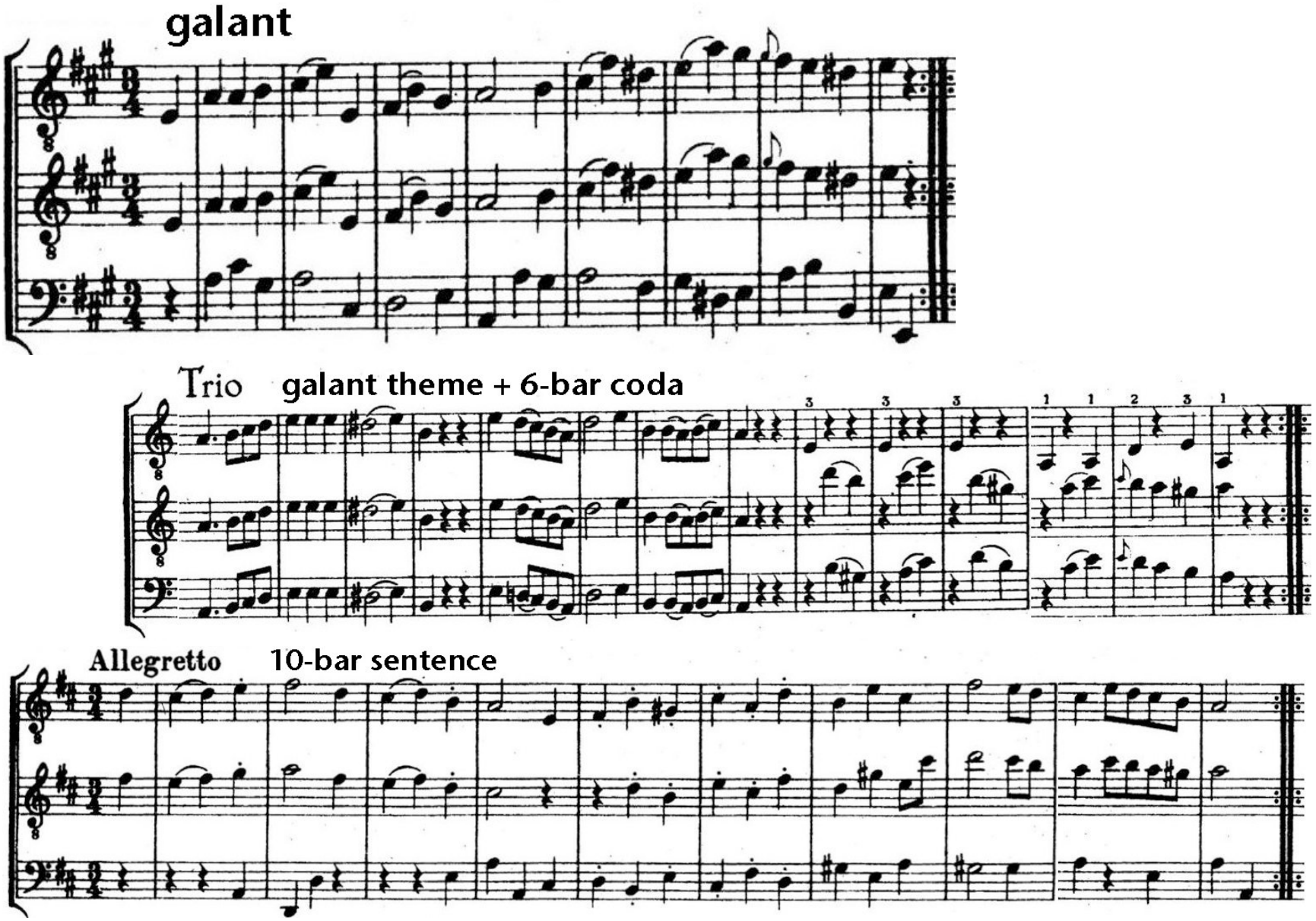


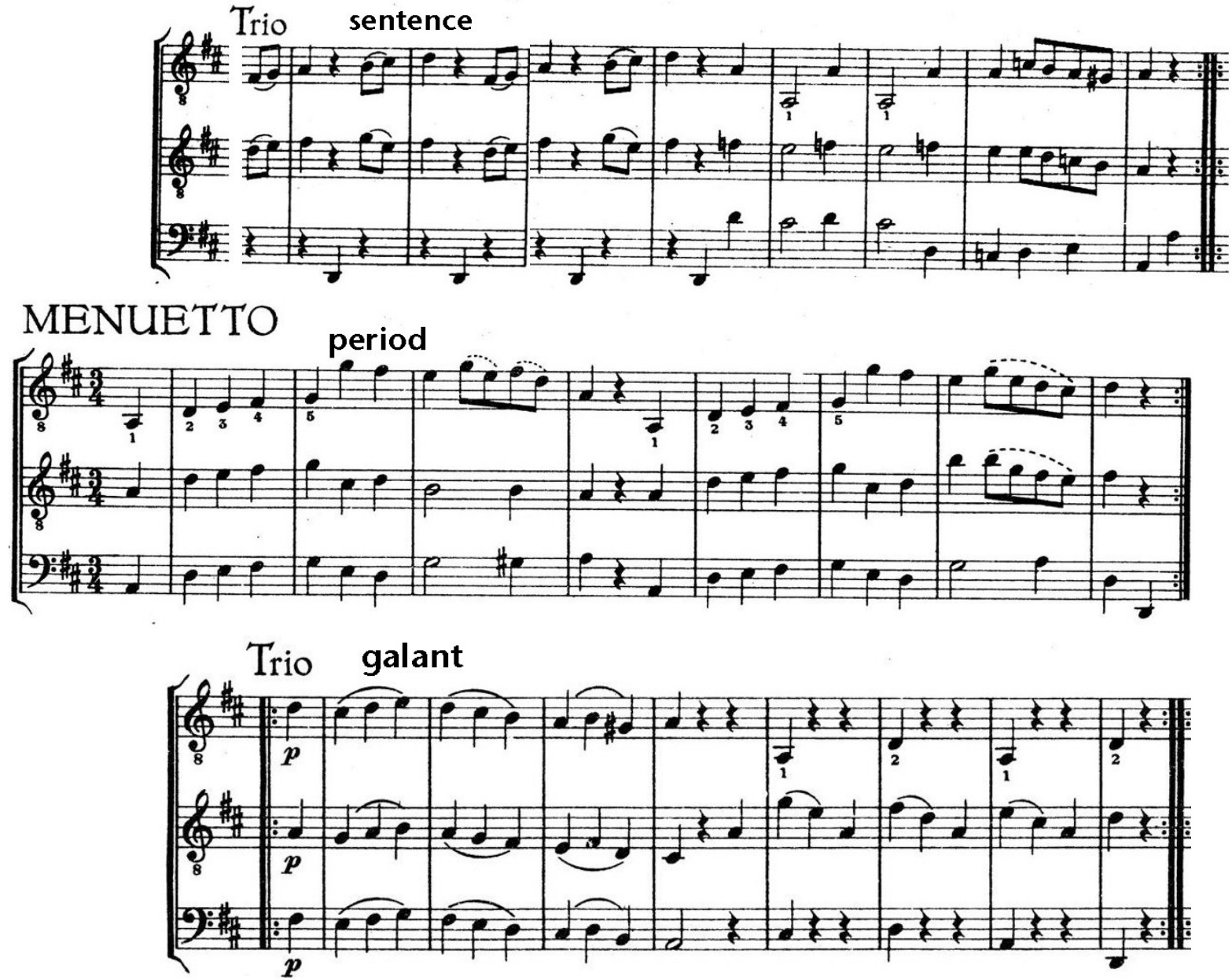


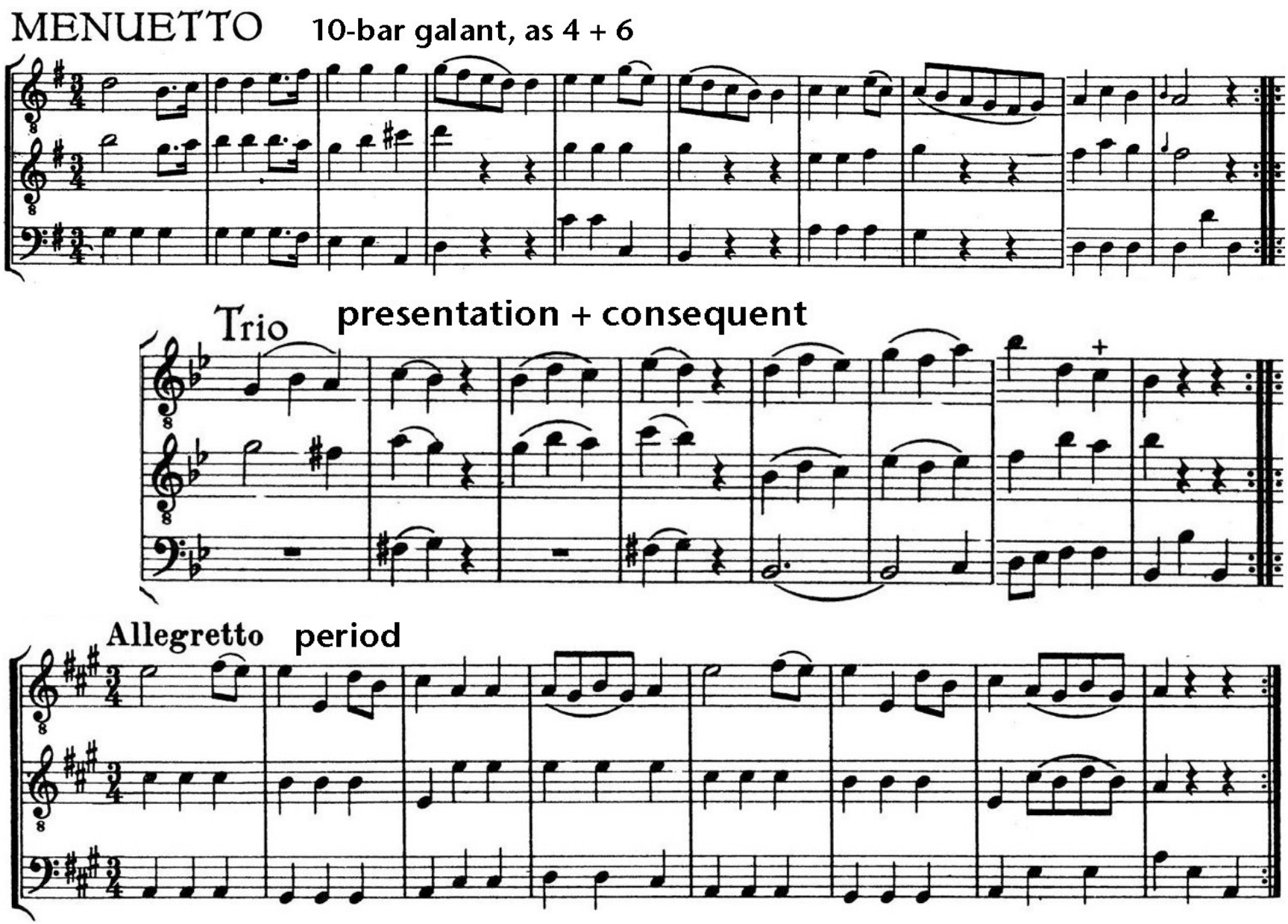
From baryton trios (1767):

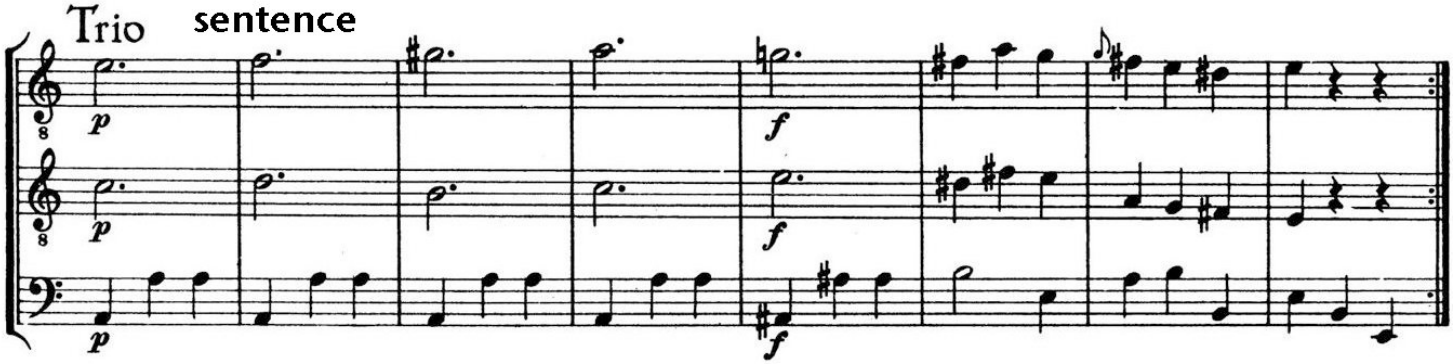




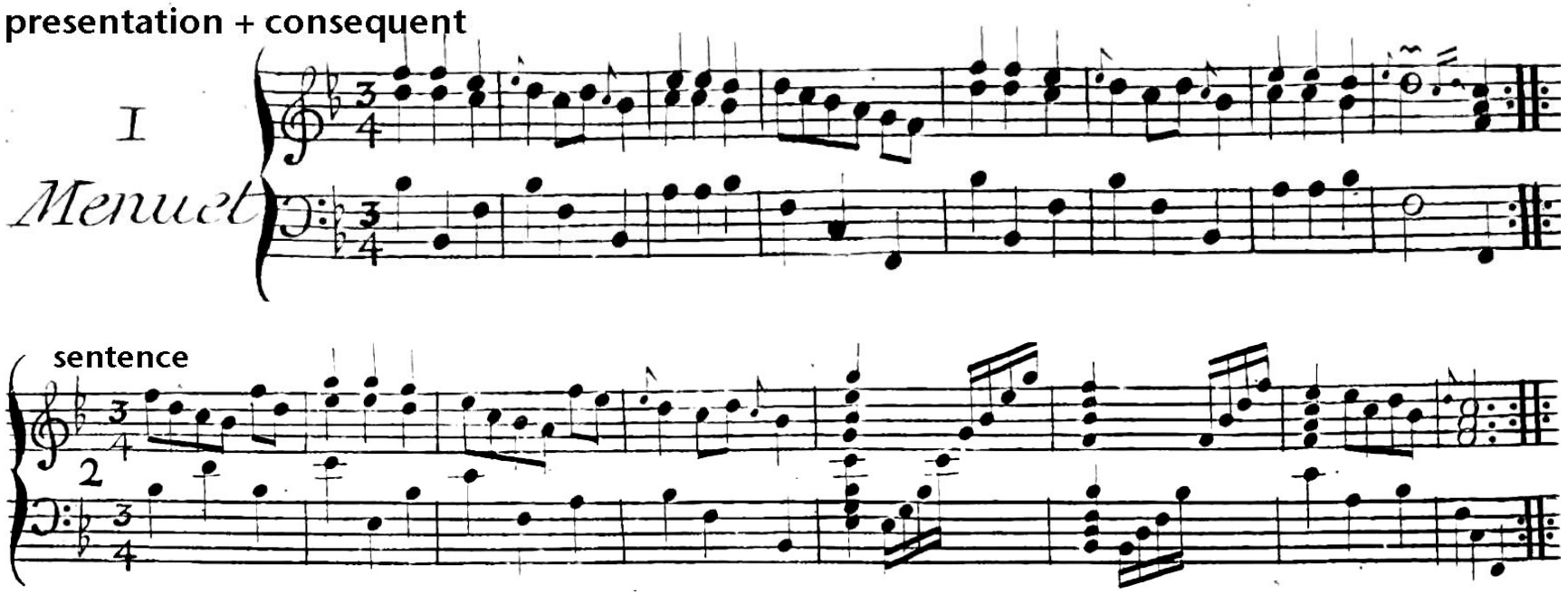

galant
Trio
galant theme + 6-bar coda
Allegretto
10-bar sentence

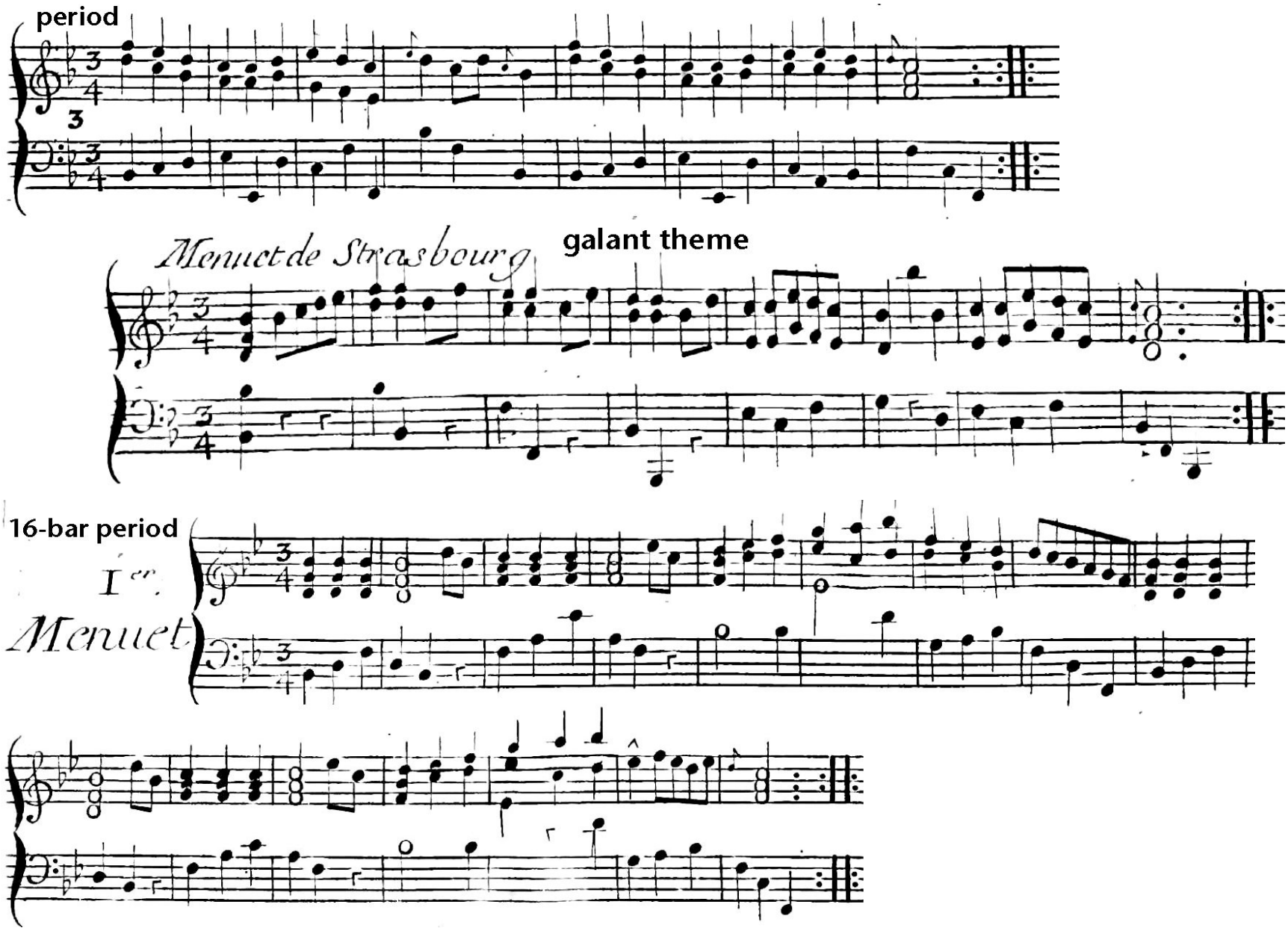

Trio
sentence
MENUETTO
period
Trio
galant

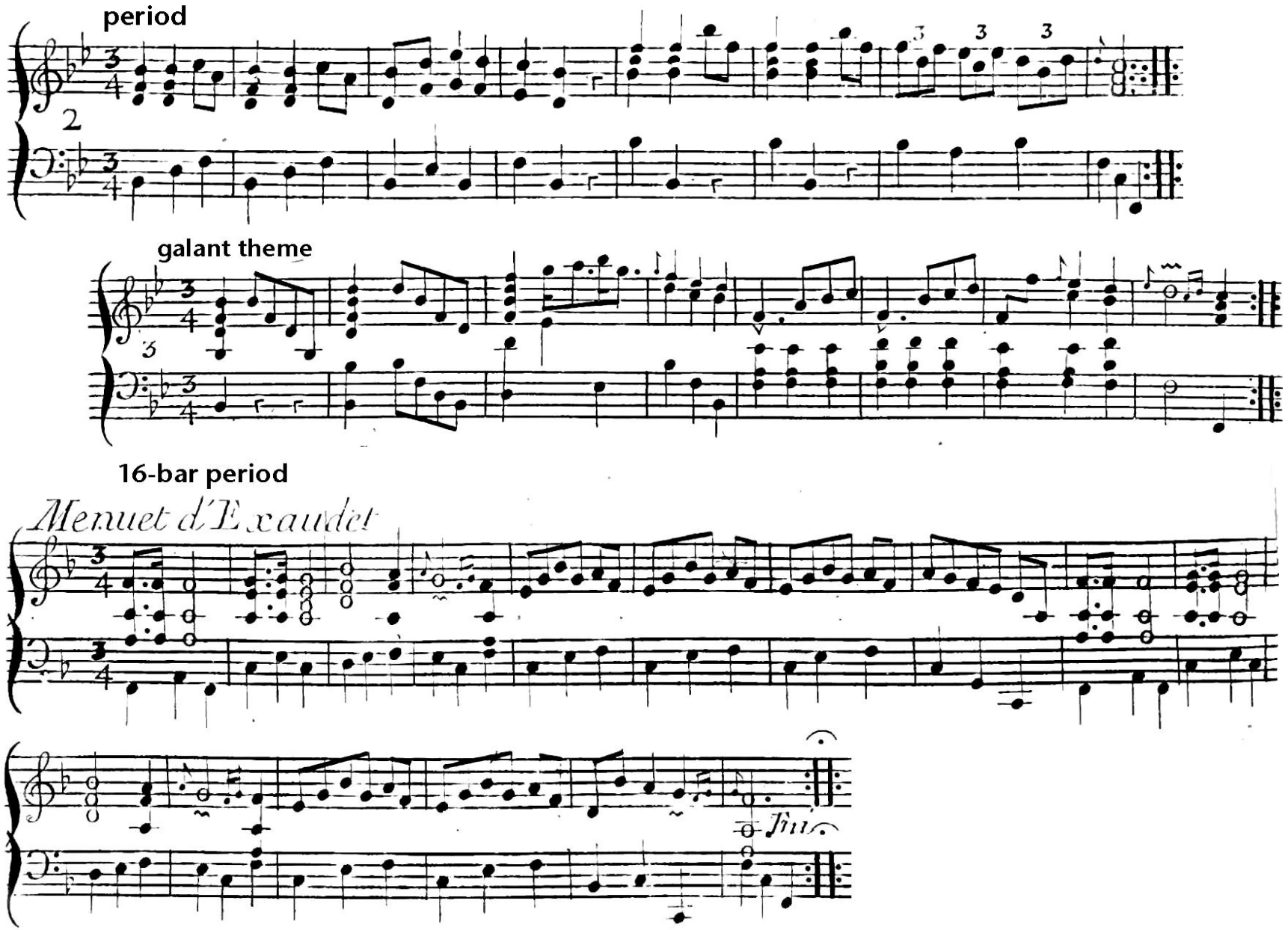

MENUETTO
10-bar galant, as 4 + 6
Trio
presentation + consequent
Allegretto
period



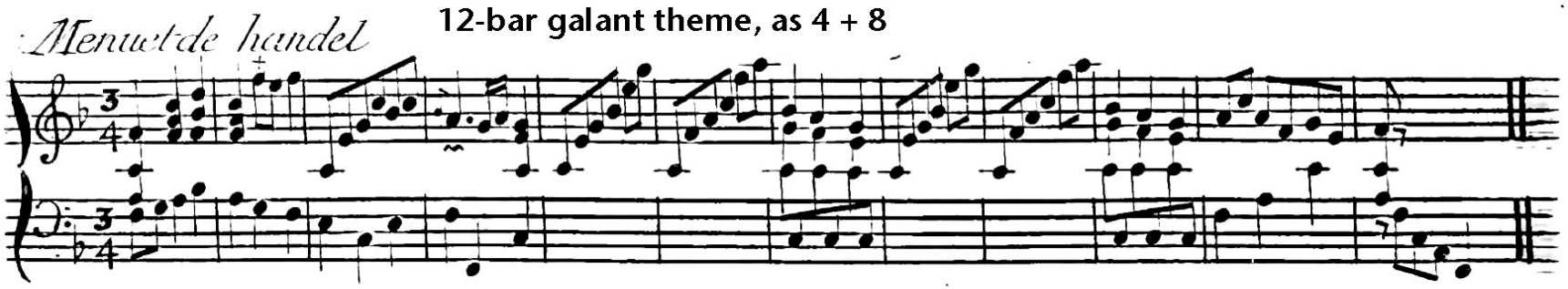
1763: Jean Baur (1713-1779), *Premier Recueil d'airs, ariettes, menuets et gavottes*. Paris: [L'Auteur], aux adresses ordinaires



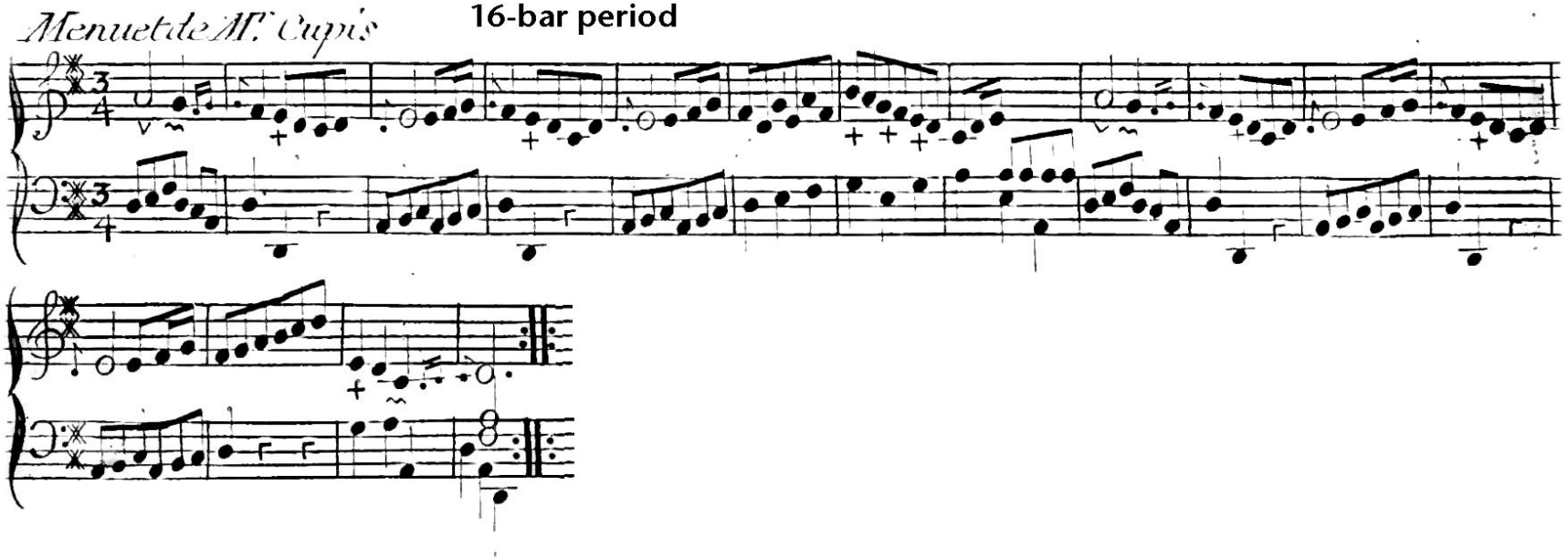

period
Menuet de Strasbourg
galant theme
16-bar period
Ier.
Menuet


period
galant theme
16-bar period
Menuet d'Exaudet
Fin

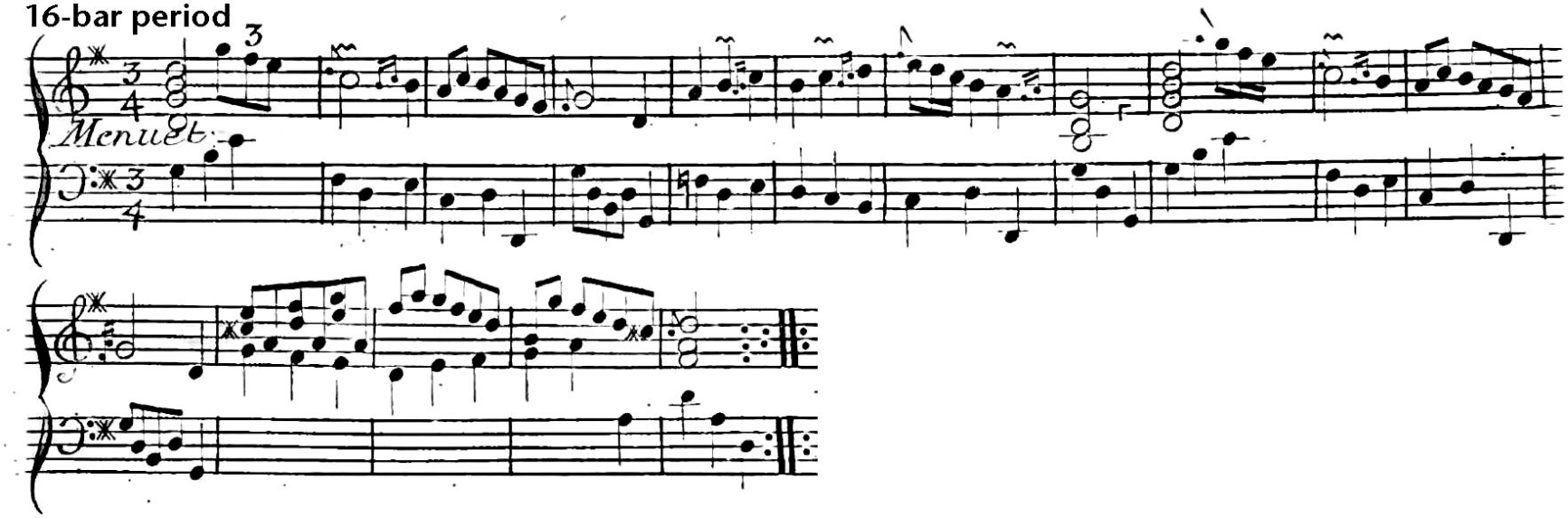
12-bar galant theme, as 4 + 8



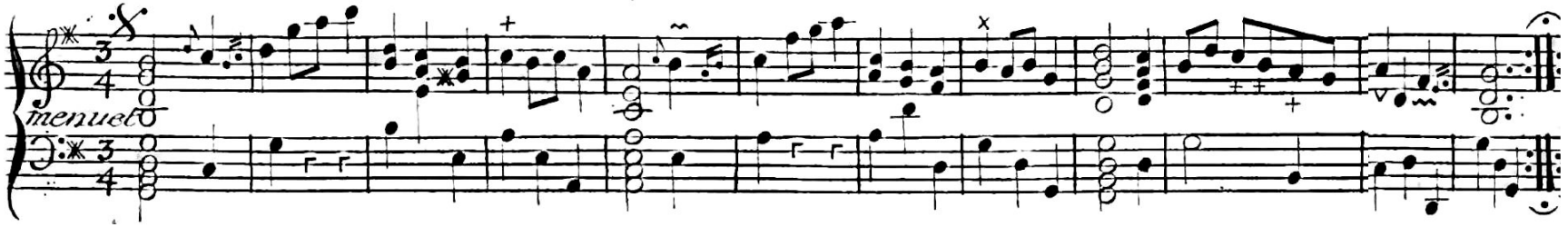
16-bar period



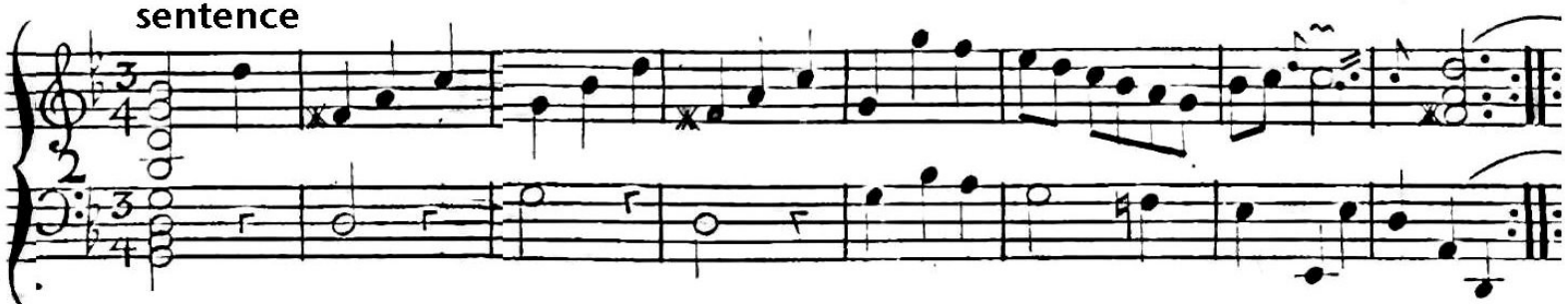
16-bar period



12-bar period, as 4 + 4 + 4



sentence

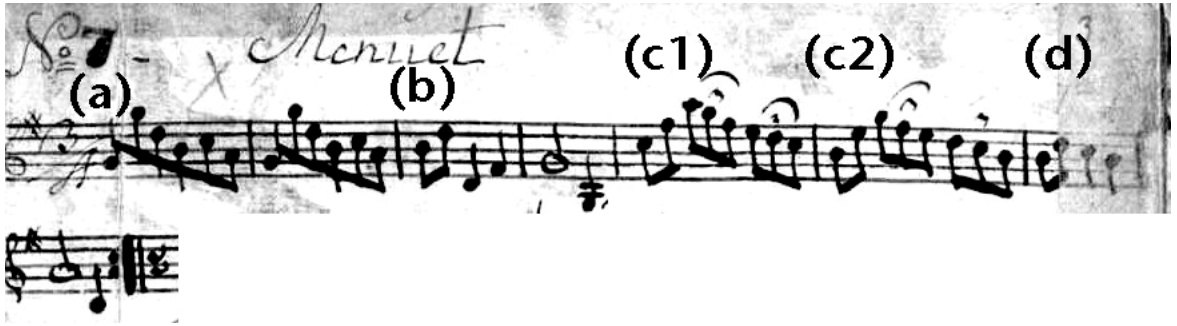


1763-1782: Brødrene Bast's Violinbog. From Det Kongelige Bibliotek [Royal Library] Copenhagen.

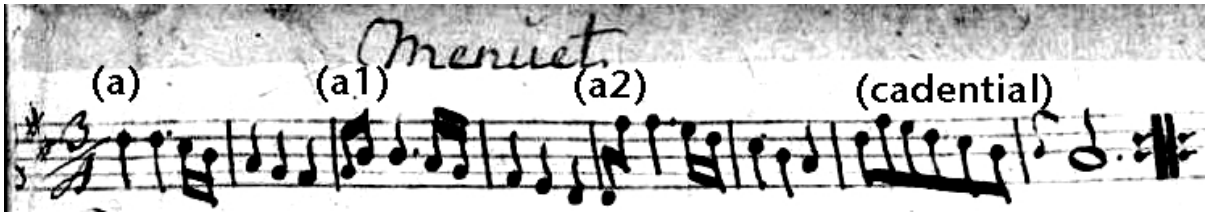
The brothers Bast were Danish theology students who had an interest in music (both were violinists) and supported themselves by playing music for dances and house parties (Spillemandslaug, nd). Christian Frederik and Povel Danchel Bast did eventually complete their studies and continued their careers as Lutheran ministers. Their manuscript collection of dances is large (for menuets, n > 200) and shows signs of having been compiled over a period of several years, starting in their youth (in the manner of a private or student's notebook or journal, a number of pages have exercises in penmanship). For Danish historically minded folk musicians, the Violinbog seems to have acquired something of the status that Playford's *English Dancing Master* has for the British.

For this section, I have pulled out six pieces to give an idea of the character and range of the collection. (According to Spillemandslaug, a modern edition of the book has been published, but no details were provided in his blog post.)

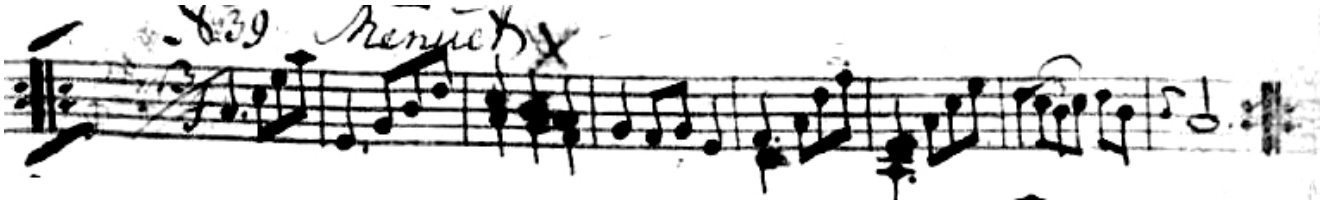
The first example at the right is a "classic" antecedent + continuation theme: two distinct ideas, (a) & (b), followed by a developmental continuation, with fragmentation (c1) & (c2) and a cadential figure.



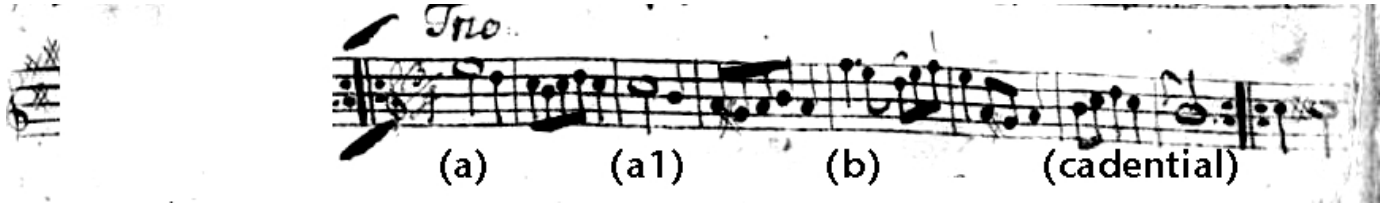
The second example is the 6 + 2 theme, or presentation + consequent where the basic idea (a) is varied slightly in two further statements (a1) & (a2), then a cadence figure follows.



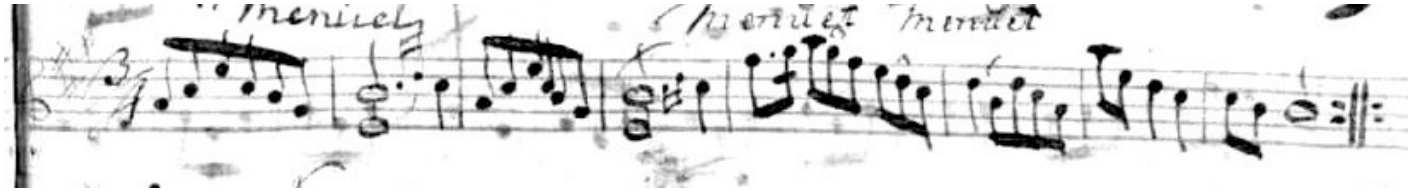
The third example is a period with transposed consequent.



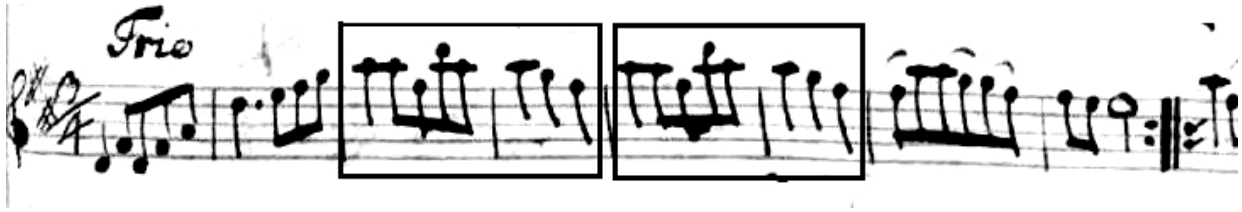
The fourth example is a plainly presented sentence, but with a contrasting continuation: at (b) a complete idea, not fragmentation.[8]



The fifth example is the same design. Note the handwriting practice (or doodling) in the repeated "Menuet."



The final example is by no means common in the Violinbog but is an especially clear instance of a theme that crosses category boundaries—and for which I do not have a distinct label. When the second and third idea are the same, as here, or where the third is obviously a variant of the second, do we call the theme a period—because an idea from the antecedent is repeated—or do we call it a galant theme—because the repetition of the second idea minimally "develops" the material of the antecedent phrase? It will probably come as no surprise that Mozart is fond of this particular "mirroring" device.



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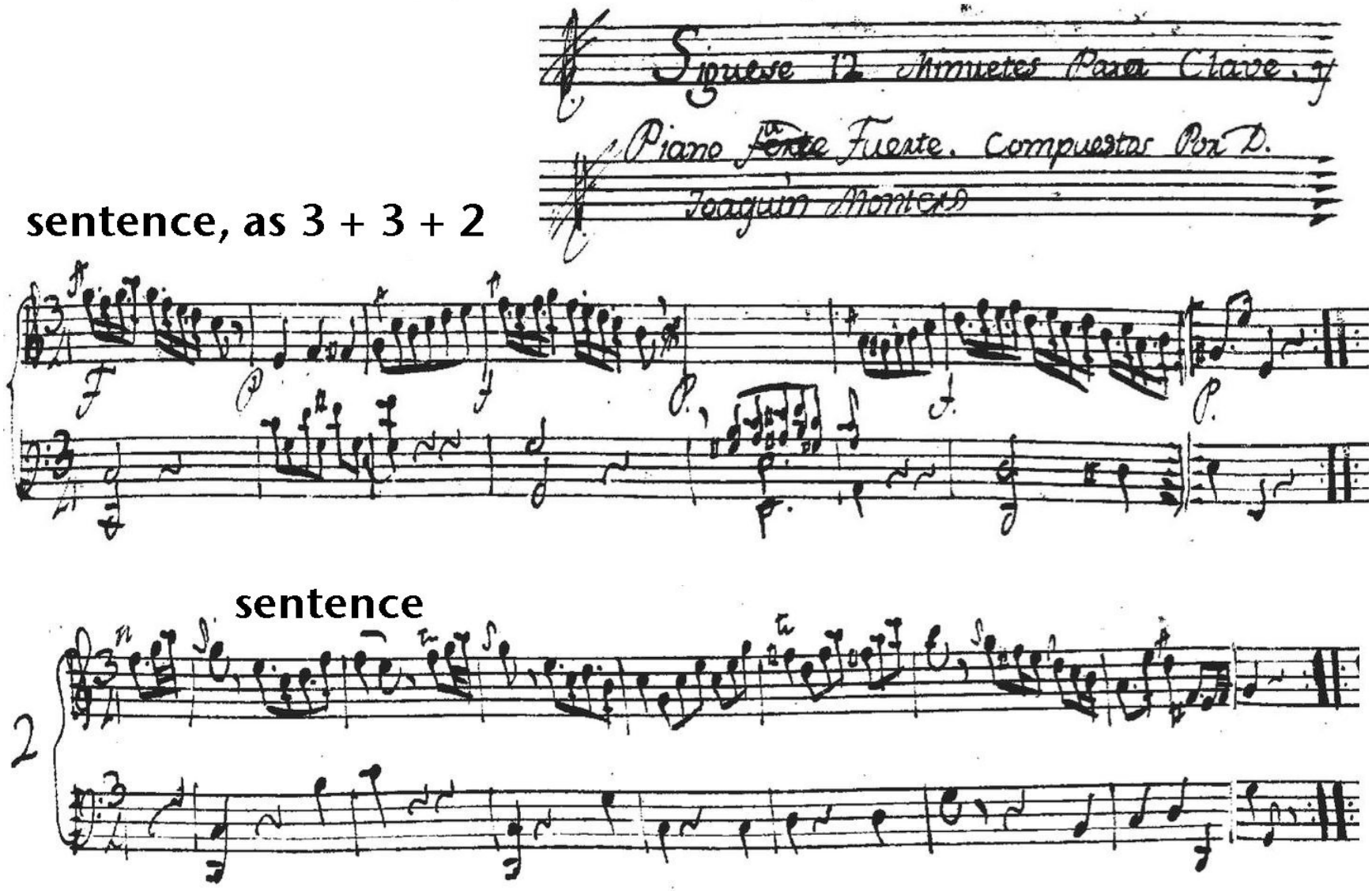
[8] One might call (b) a slight rhythmic variant of (a), but that would make the strain a 6 + 2 theme, a "radical" sentence like the second example in this section. I hear (b) as more different than similar, however.

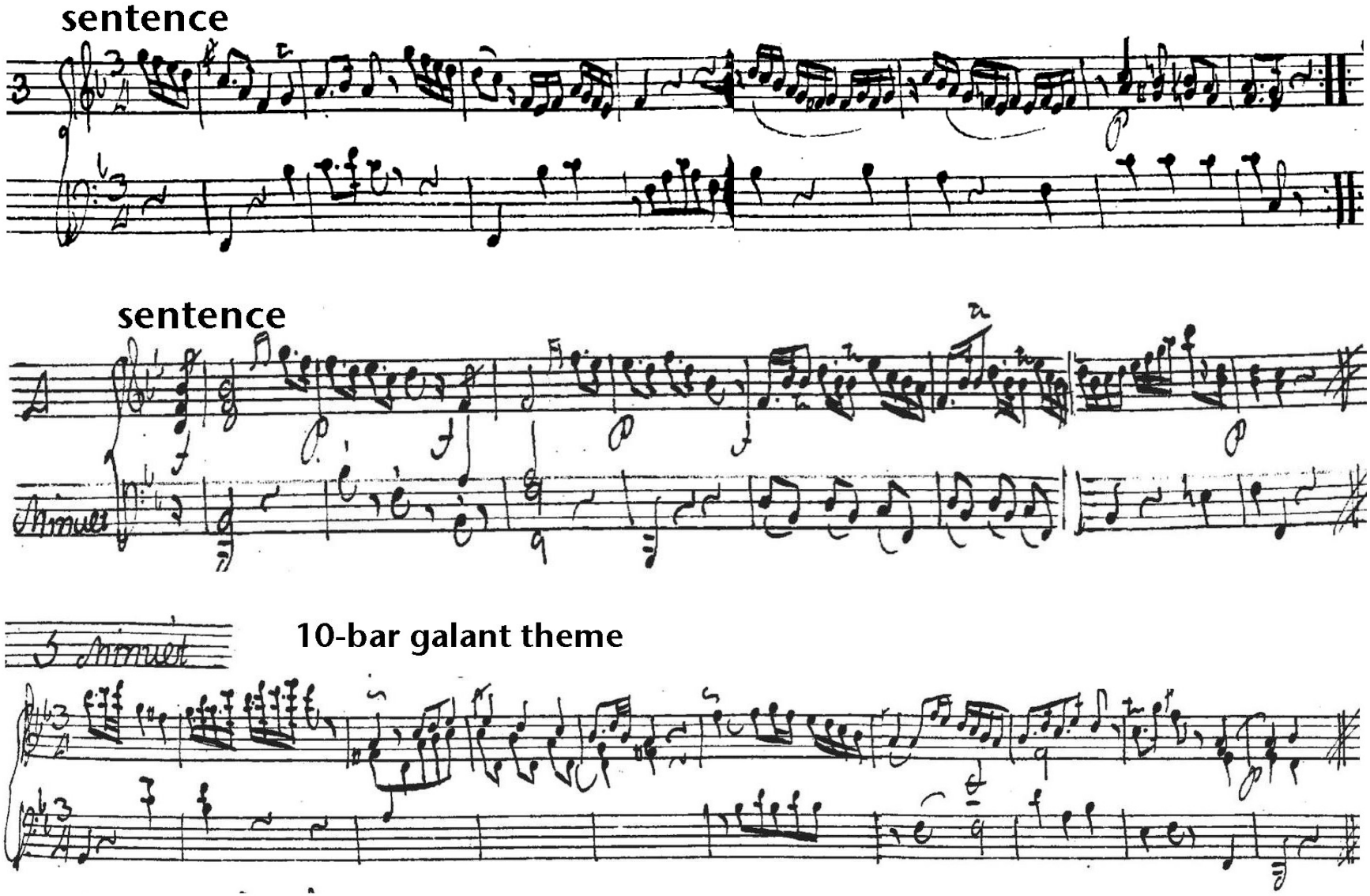
Though I may have revealed myself to be a modest "lumper" by reducing Caplin's 6 theme types to 4 and eliminating subtypes, I have also done some (equally modest) "splitting" by including the presentation + consequent "hybrid" and by recognizing a difference between contrasting and developmental continuations (though I have not carried over that distinction to the type or category level). In Part 1 (p. 3), I mentioned an "ABBC" theme type (with a rare ABBA variant), to which the trio theme above corresponds. Although tempted to create a new category—mainly because Mozart uses this design—I decided against it. Quoting again from Part 1: "The 'ABBC' themes are placed under the galant theme [even though] the continuation phrases tend to be only very weakly developmental because the complete contrasting idea is repeated, not fragmented."

Caplin	Neumeyer
1. Period	Period
subtype: period with modulating consequent	--
2. Sentence	Sentence
3. hybrid 1 (antecedent + continuation)	Galant
subtype: continuation-->cadential	--
4. hybrid 2 (antecedent + cadential)	(under "galant")
5. hybrid 3 (compound basic idea + continuation)	(under "galant")
subtype: continuation-->cadential	(under "galant")
6. hybrid 4 (compound basic idea + consequent)	(under "galant")
--	ABBC or ABBA (under "galant")
--	Presentation + consequent ("6 + 2")

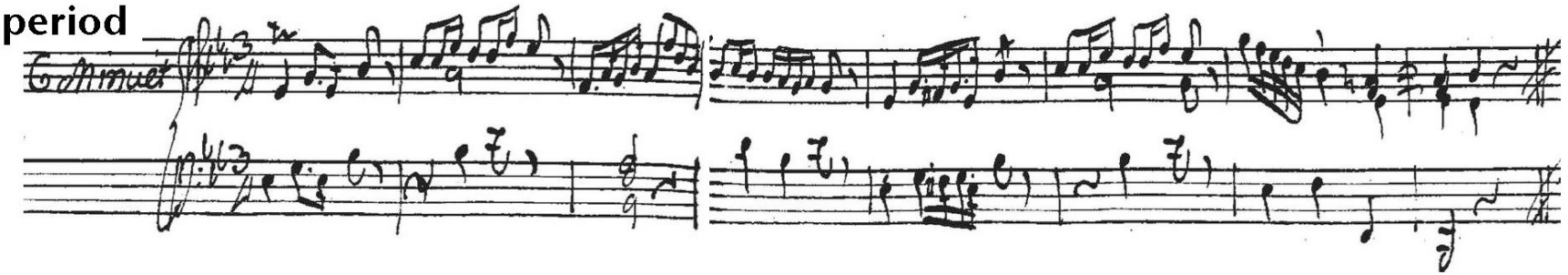
1764: Joaquin Montero (c. 1740-c. 1815), 10 Minuets. From National Library of Spain, Madrid (E-Mn): M/2810.

Montero was a professional musician and church organist who spent most (or all?) of his life in Seville. (Link to a brief bio.)

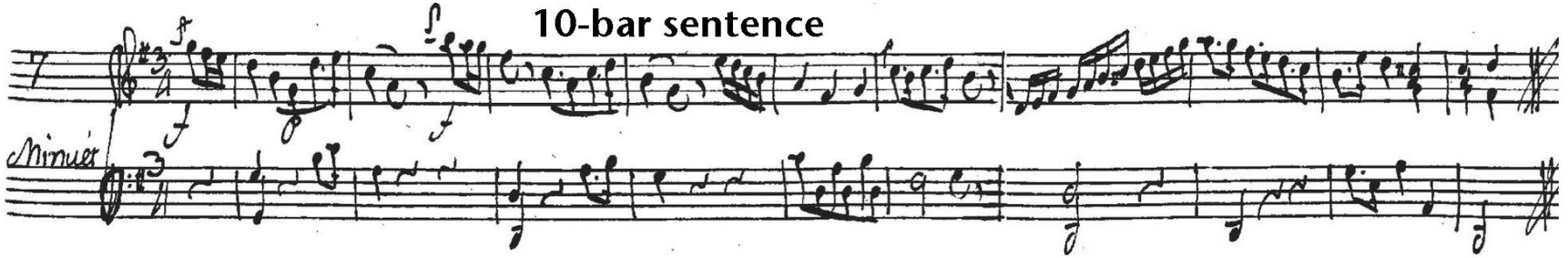



sentence
sentence
3 Minuet
10-bar galant theme

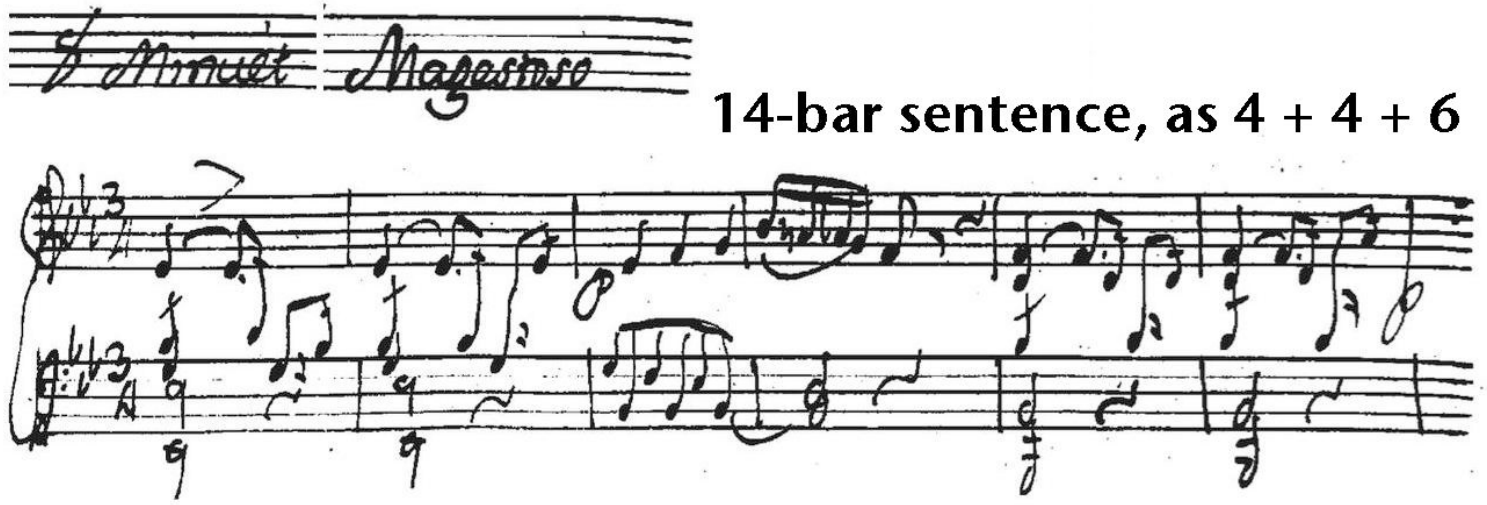
period

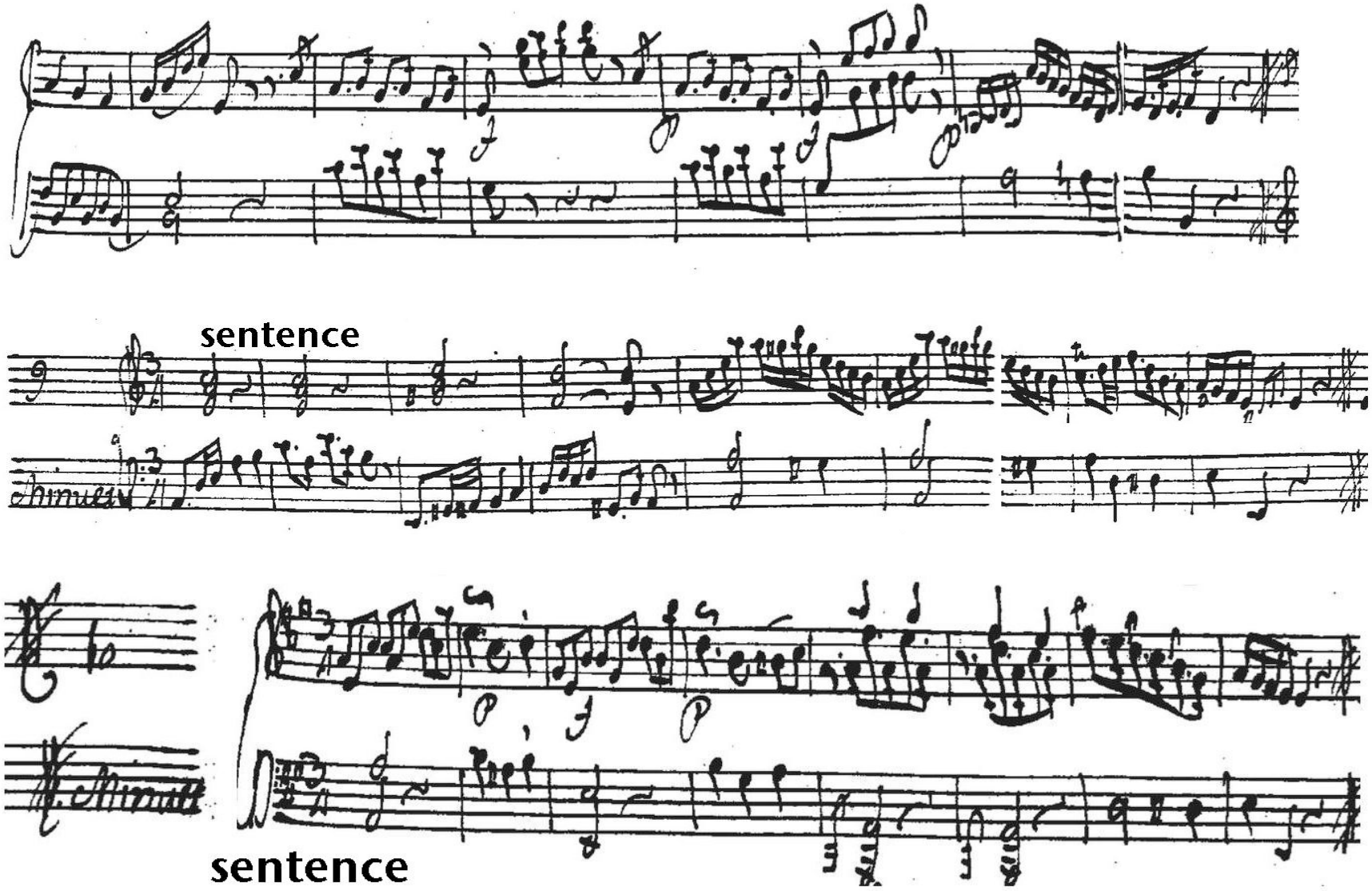


10-bar sentence

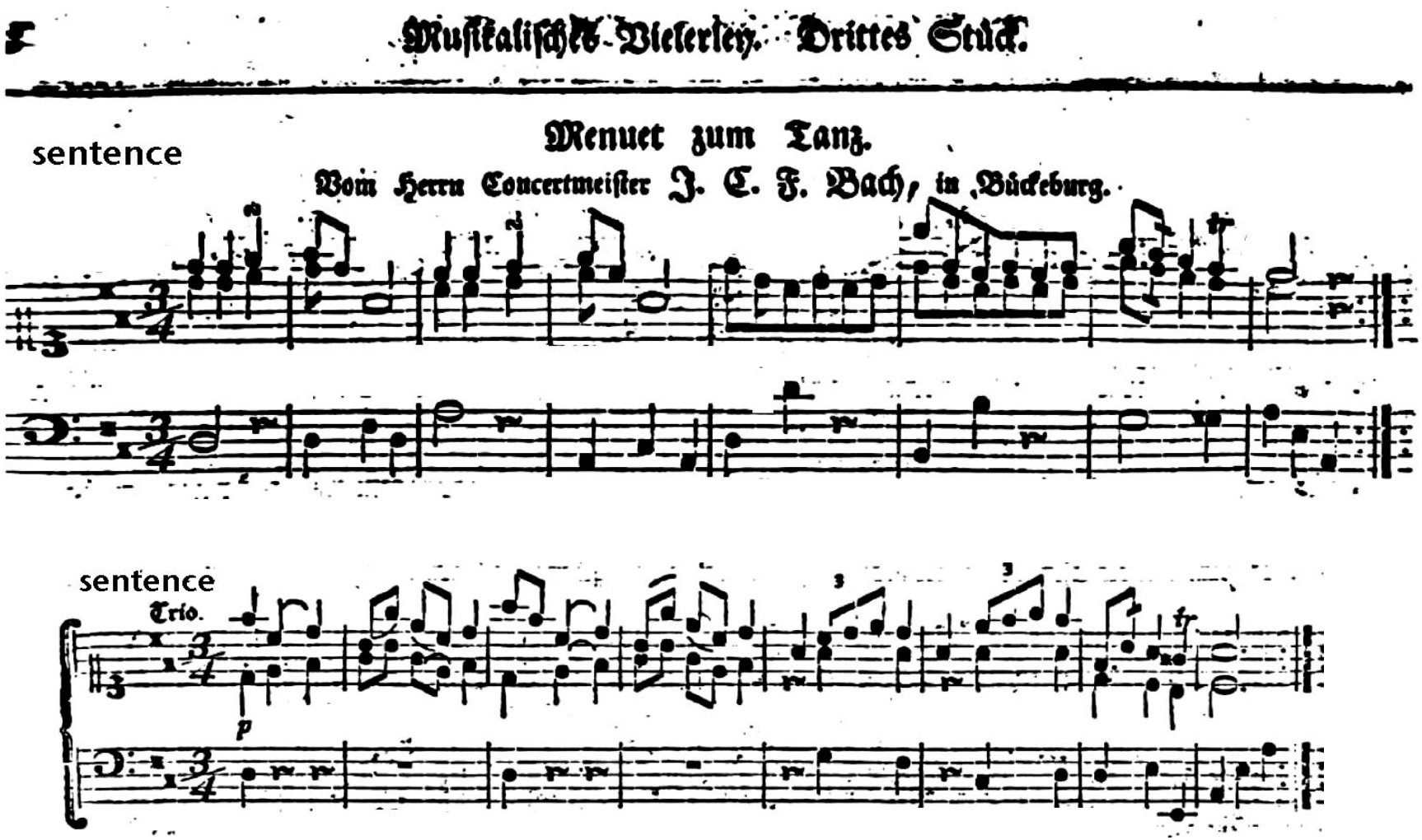


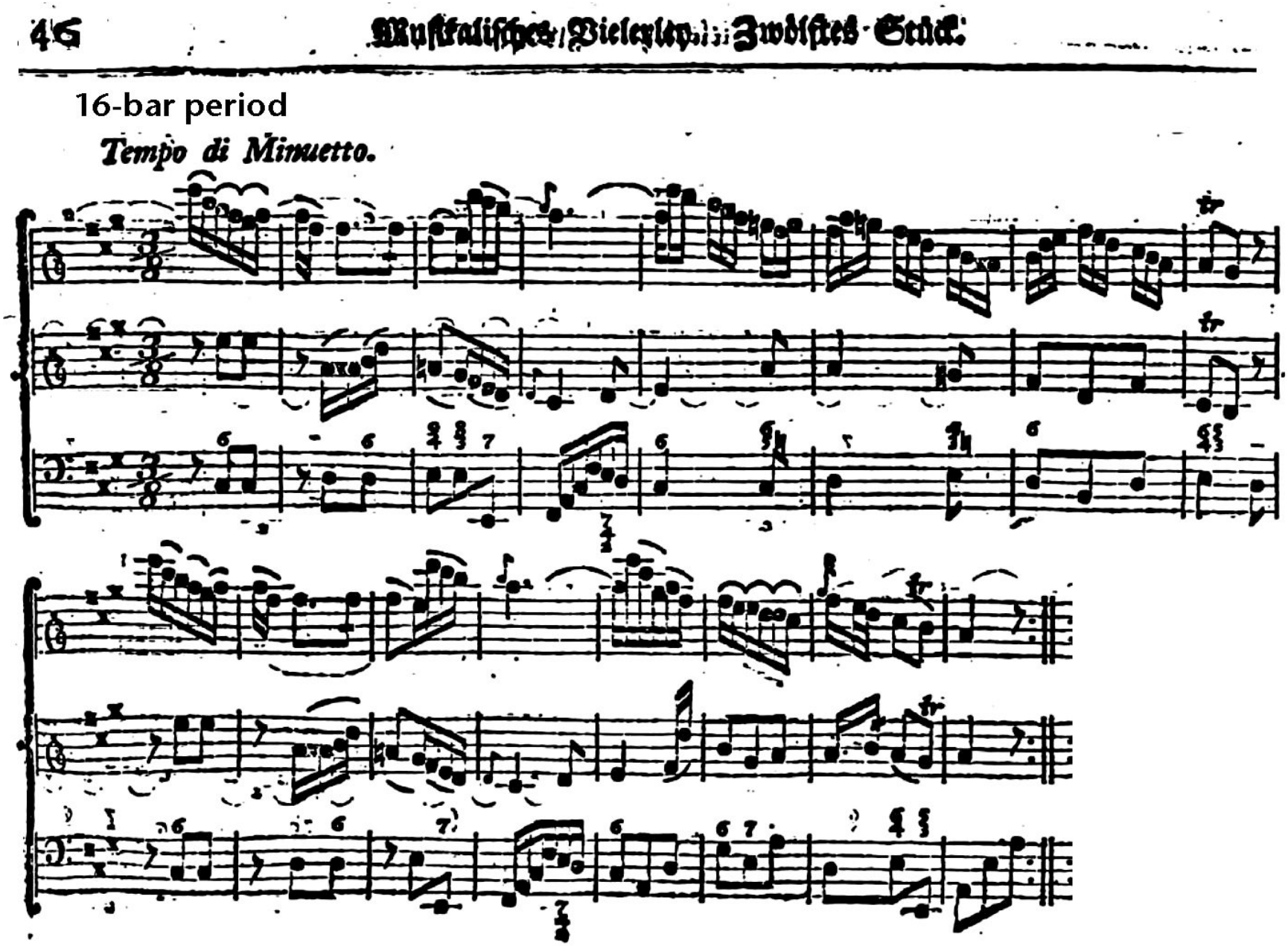
14-bar sentence, as 4 + 4 + 6



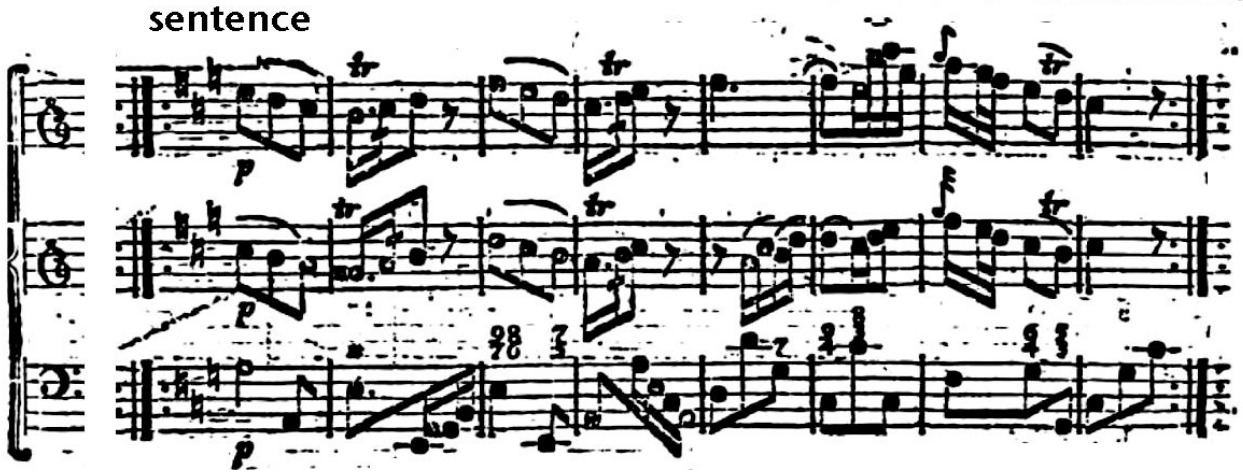

sentence
sentence

1770: Carl Philip Emmanuel Bach (1714-1788), *Musikalisches Vielerley*. Hamburg: Michael Christian Bock.




46 Musikalisches Vielerley. Zwölftes Stück.
16-bar period
Tempo di Minuetto.

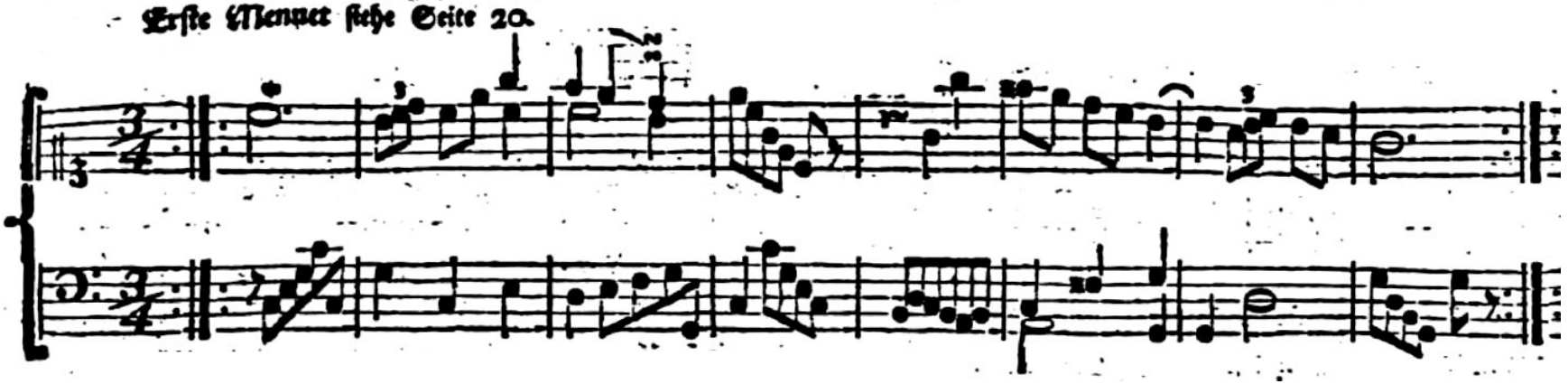
sentence



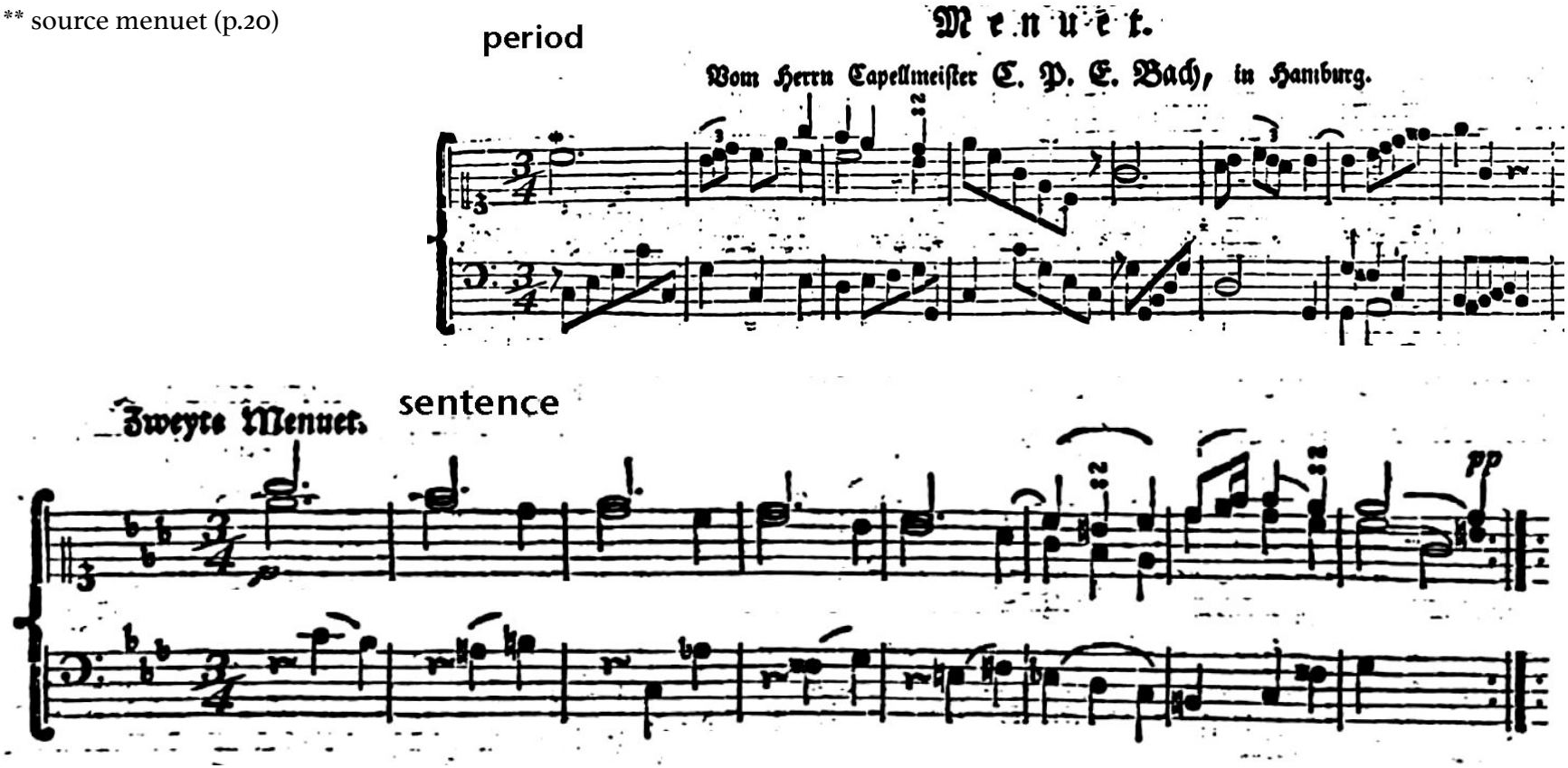
galant theme

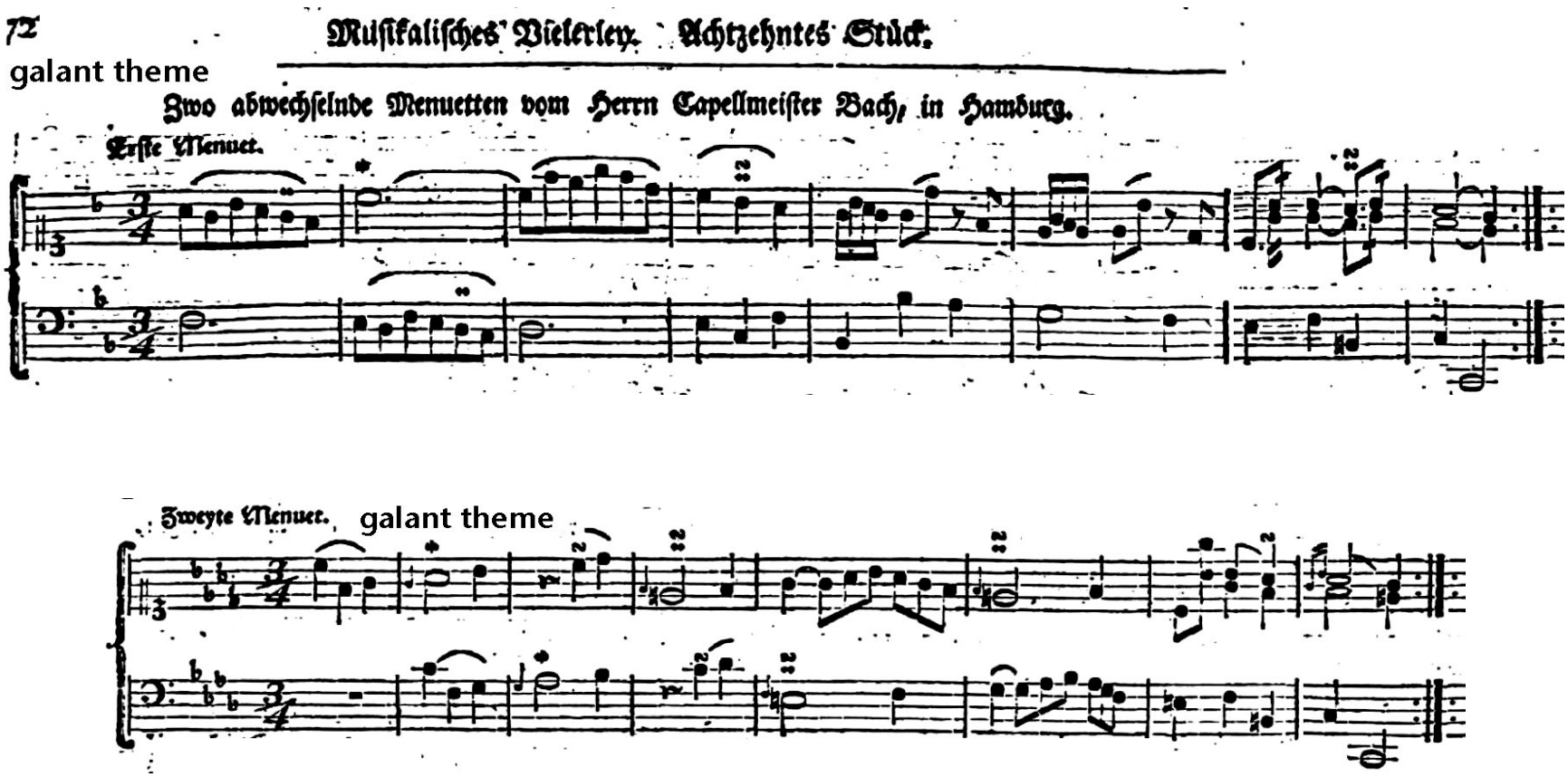
Zwo abwechſelnde Menuetten vom Herrn Capellmeiſter Bach, in Hamburg.

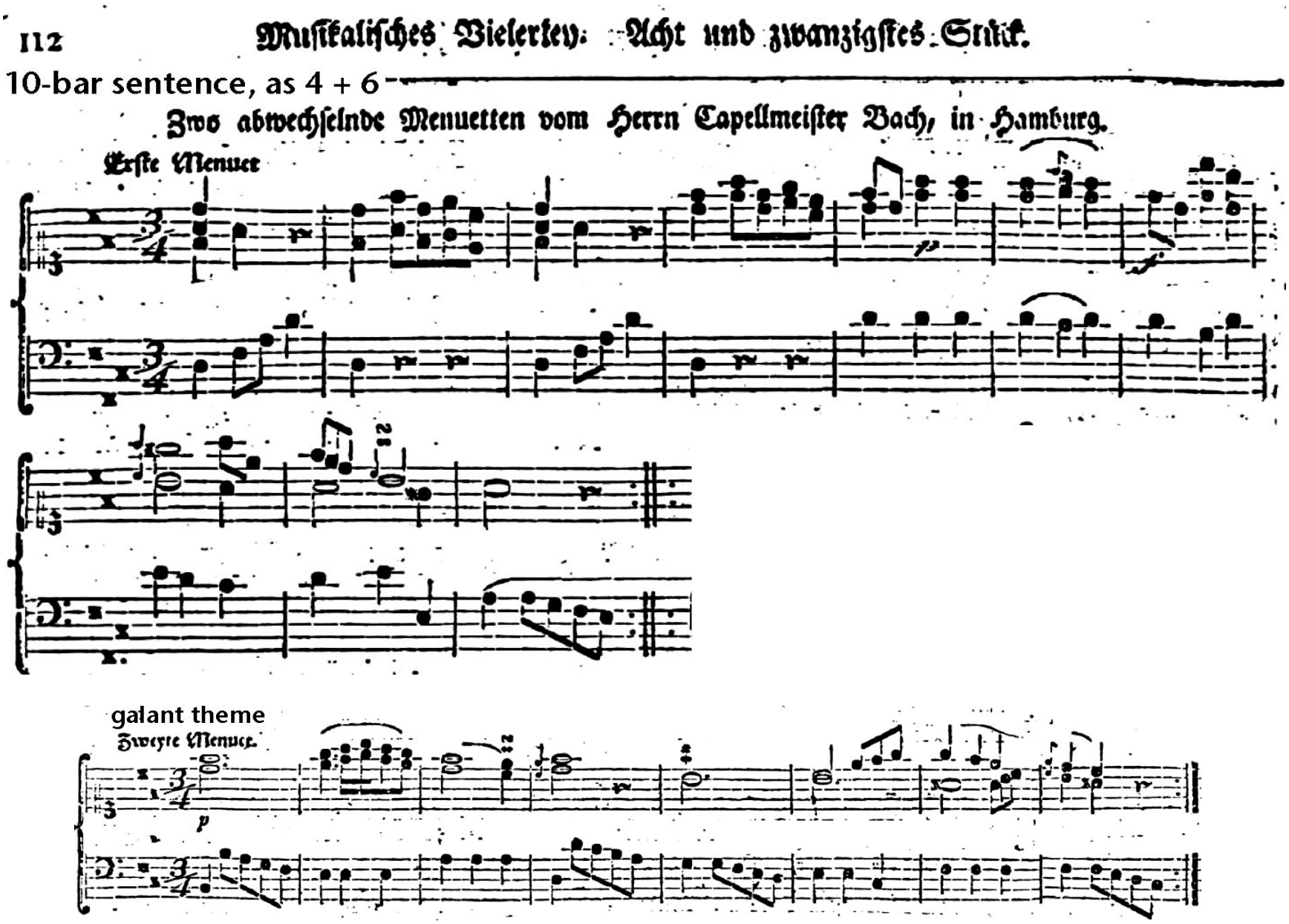
Erſte Menuet ſiehe Seite 20.



** source menuet (p.20)

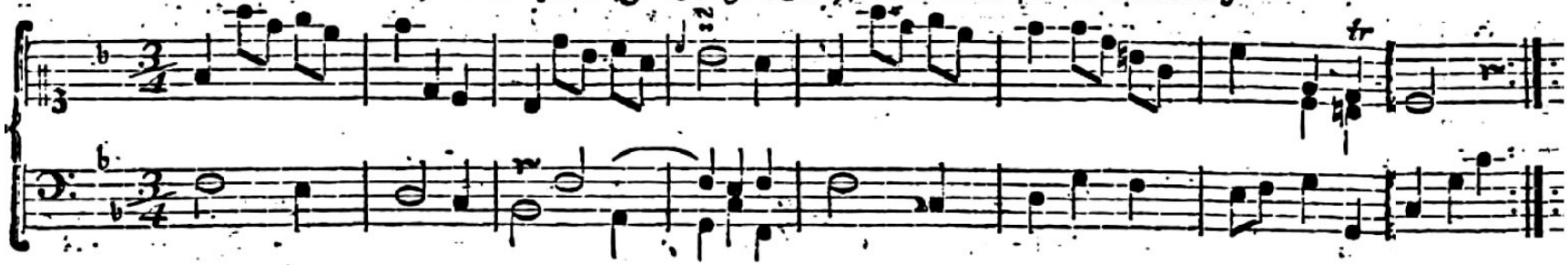



72
Muſikaliſches Vielerley. Achtzehntes Stück.
galant theme
Zwo abwechſelnde Menuetten vom Herrn Capellmeiſter Bach, in Hamburg.
Erſte Menuet.
Zweyte Menuet.
galant theme

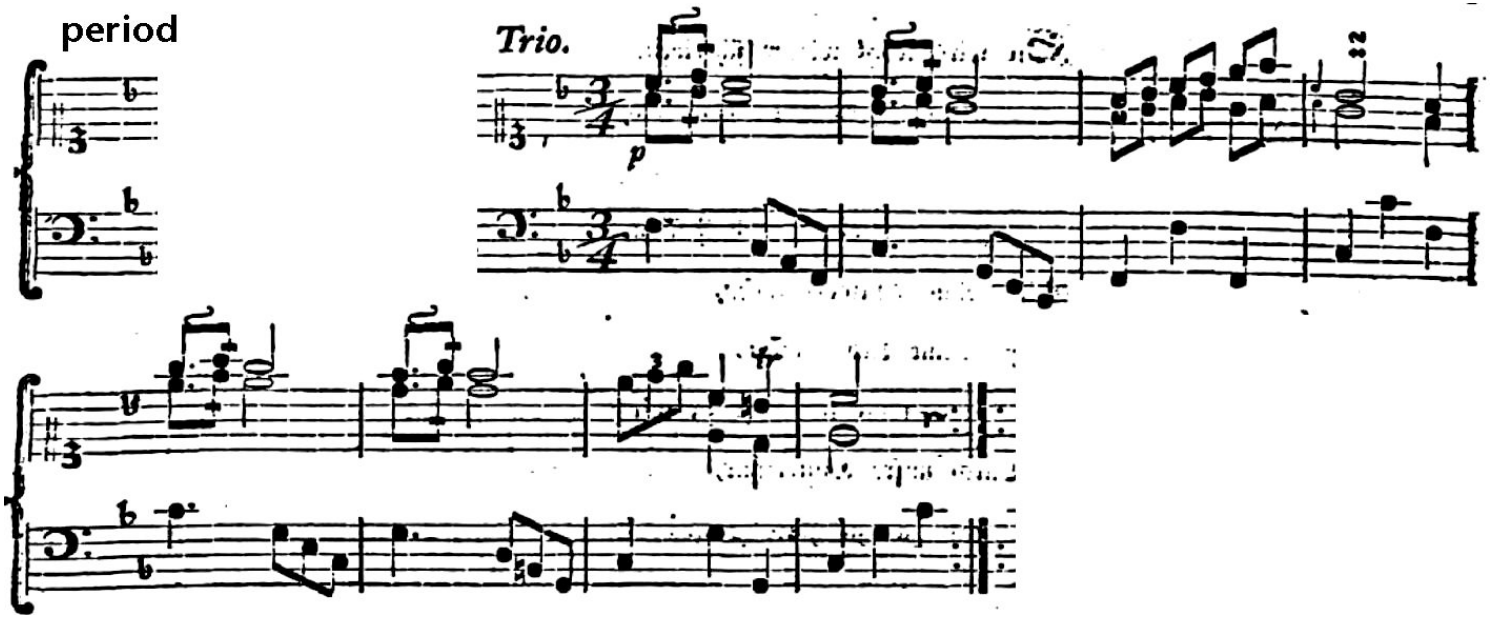

112 Muſikaliſches Vielerley: Acht und zwanzigſtes Stück.
10-bar sentence, as 4 + 6
Zwo abwechſelnde Menuetten vom Herrn Capellmeiſter Bach, in Hamburg.
Erſte Menuet
galant theme
Zweyte Menuet.

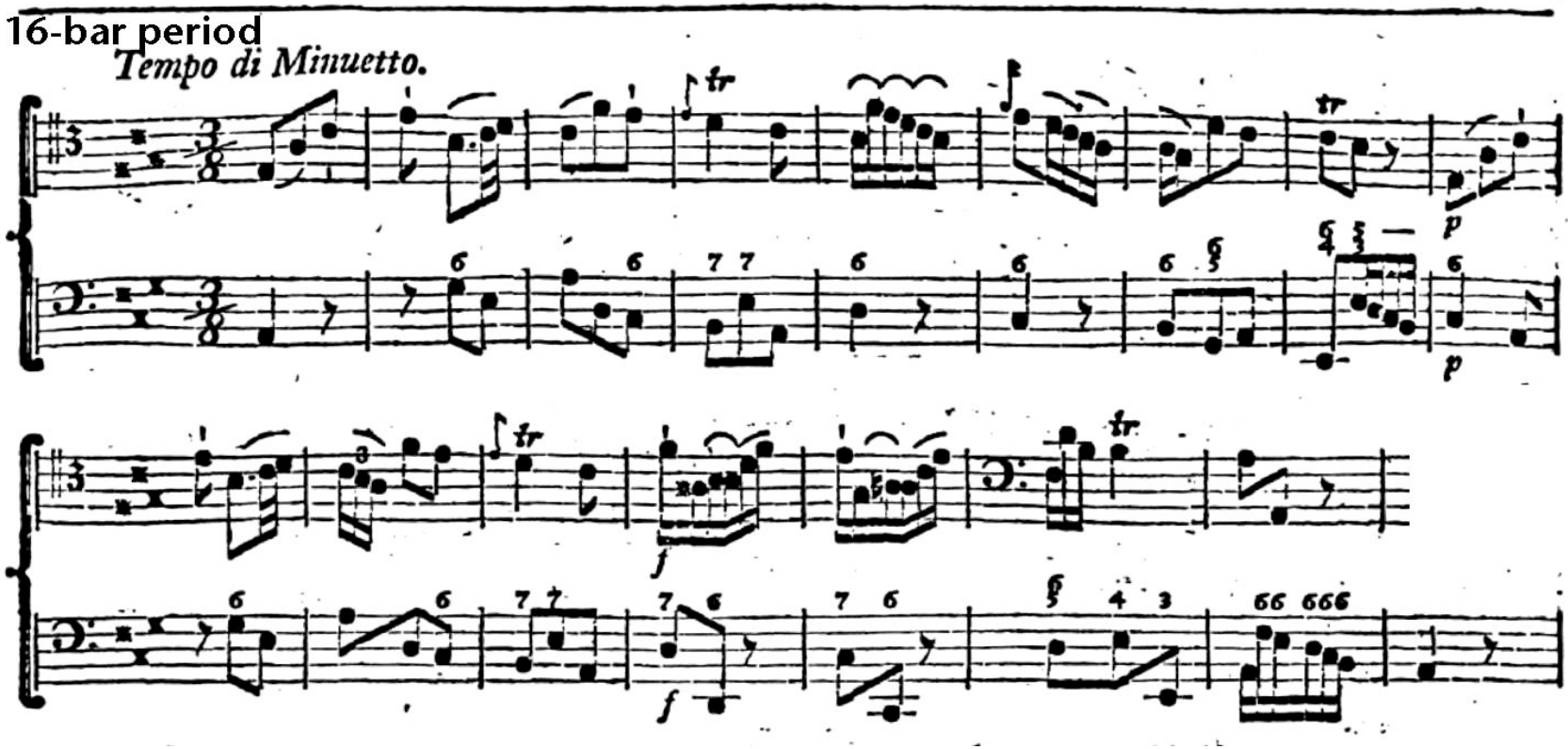
presentation + consequent

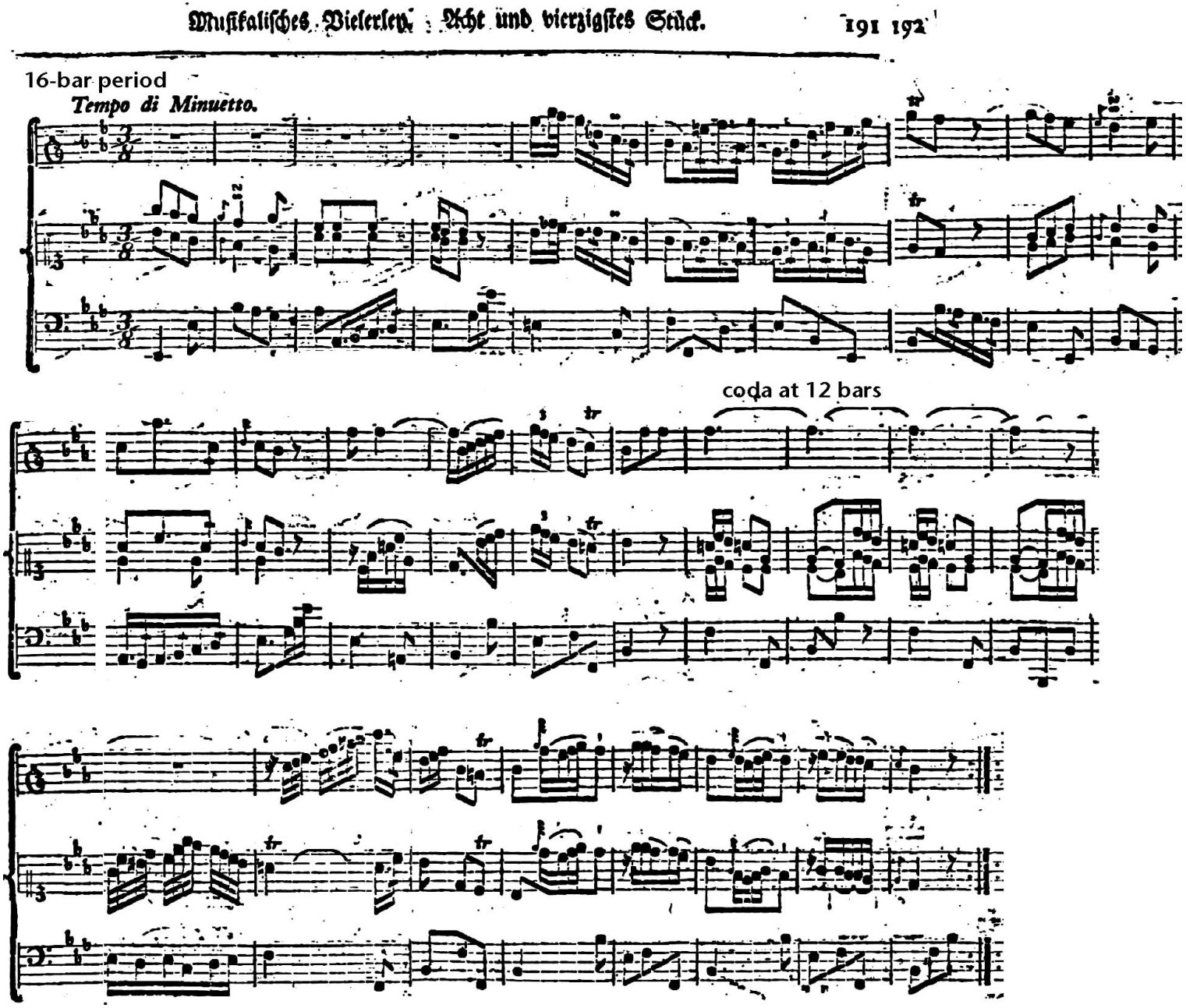
MENUET, vom Herrn J. C. F. Bach, Concertmeiſter in Bückeburg.



period




16-bar period
Tempo di Minuetto.

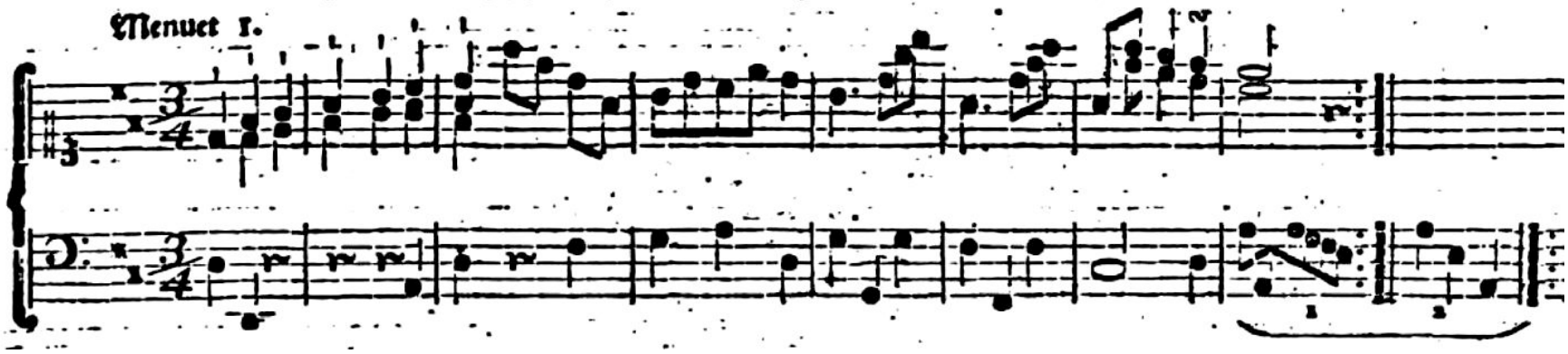

Muſikaliſches Vielerley. Acht und vierzigſtes Stück. 191 192
16-bar period
Tempo di Minuetto.
coda at 12 bars

galant theme

Zwo abwechſelnde Menuetten zum Tanz.

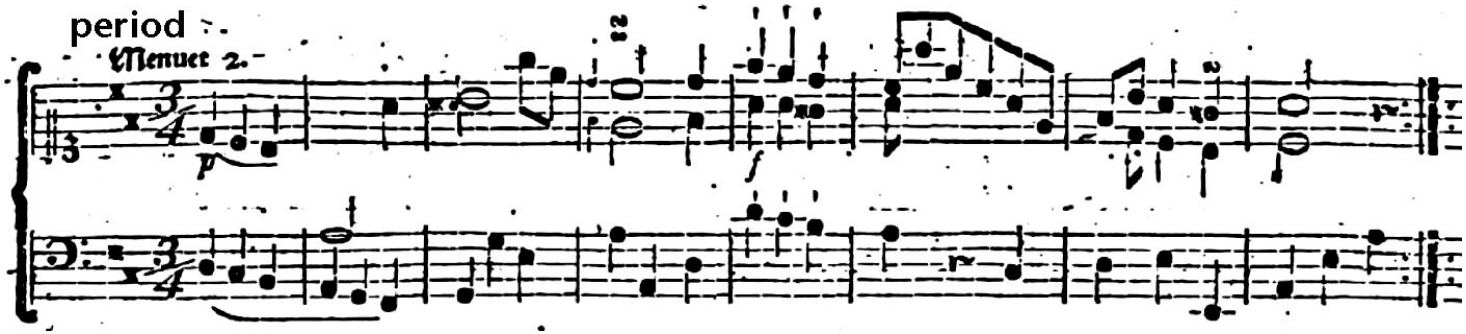
von Herrn Concertmeiſter J. C. F. Bach in Bückeburg.

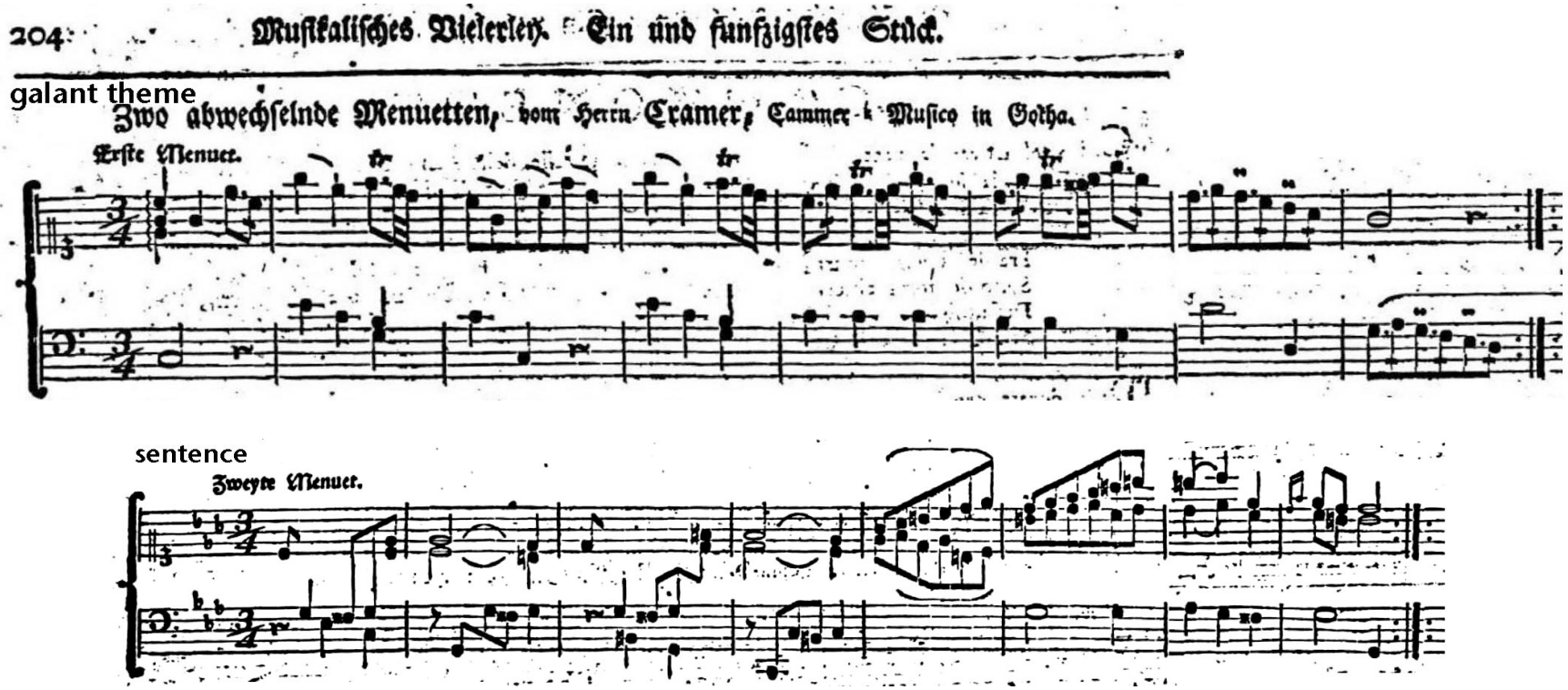
Menuet 1.



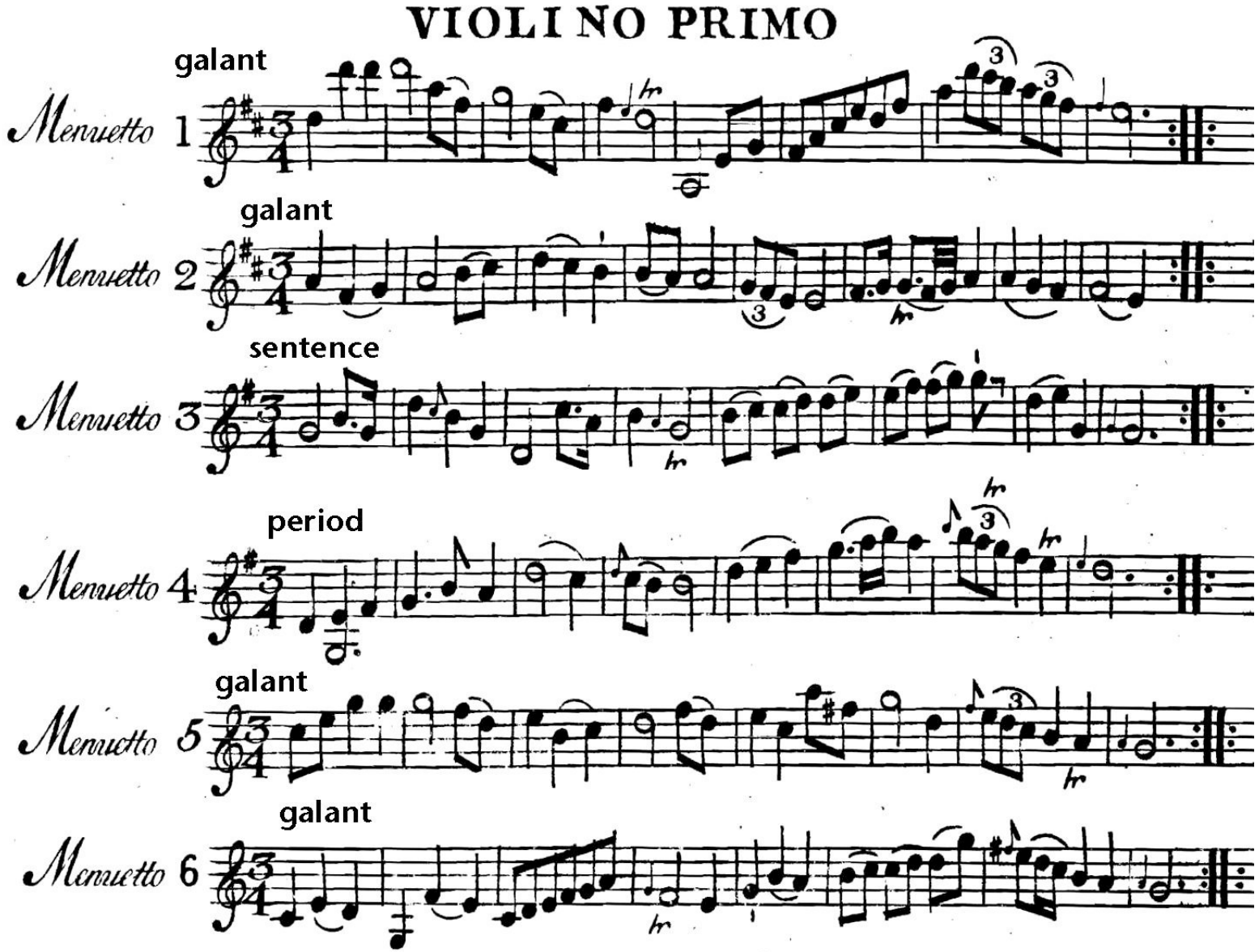
period

Menuet 2.

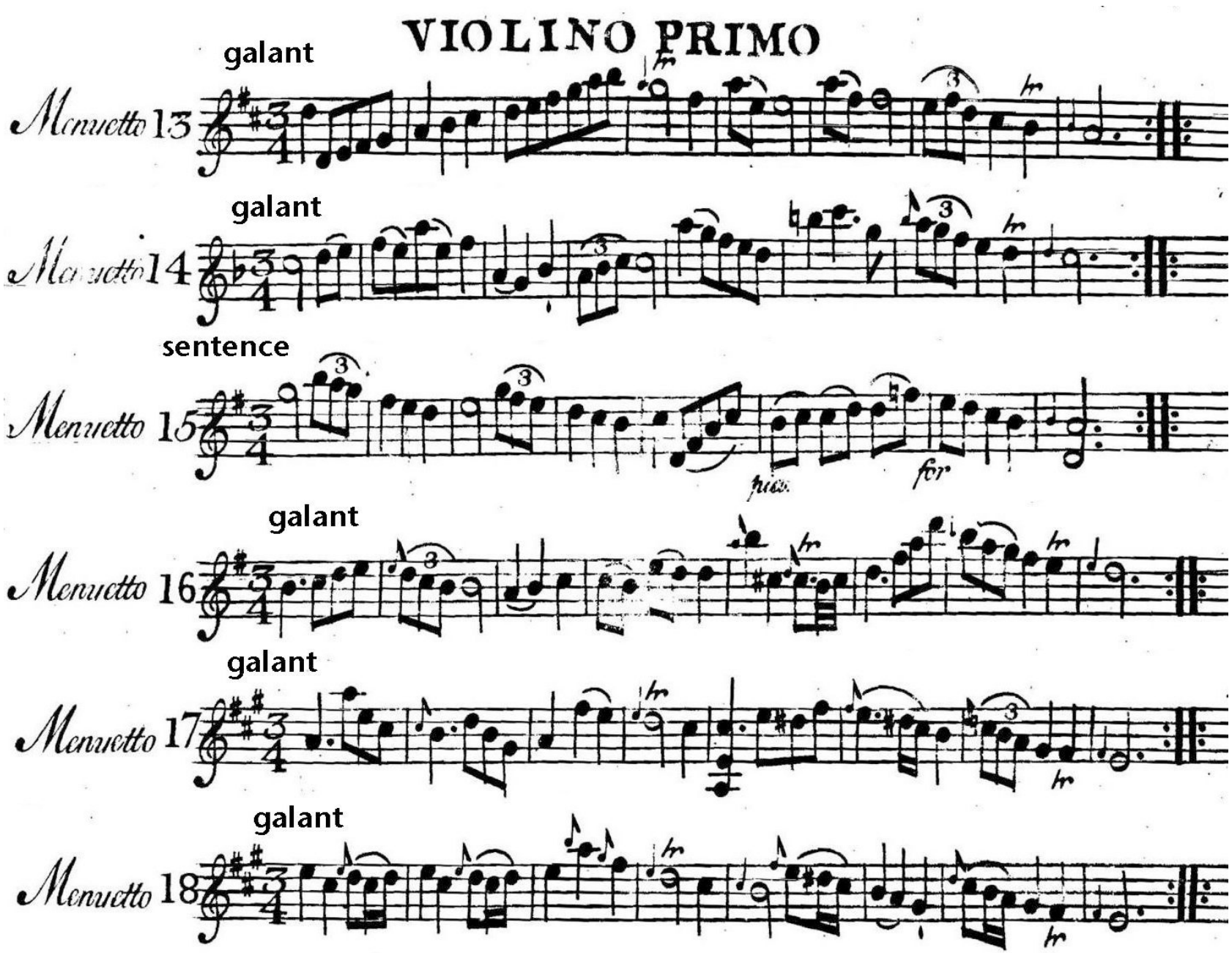


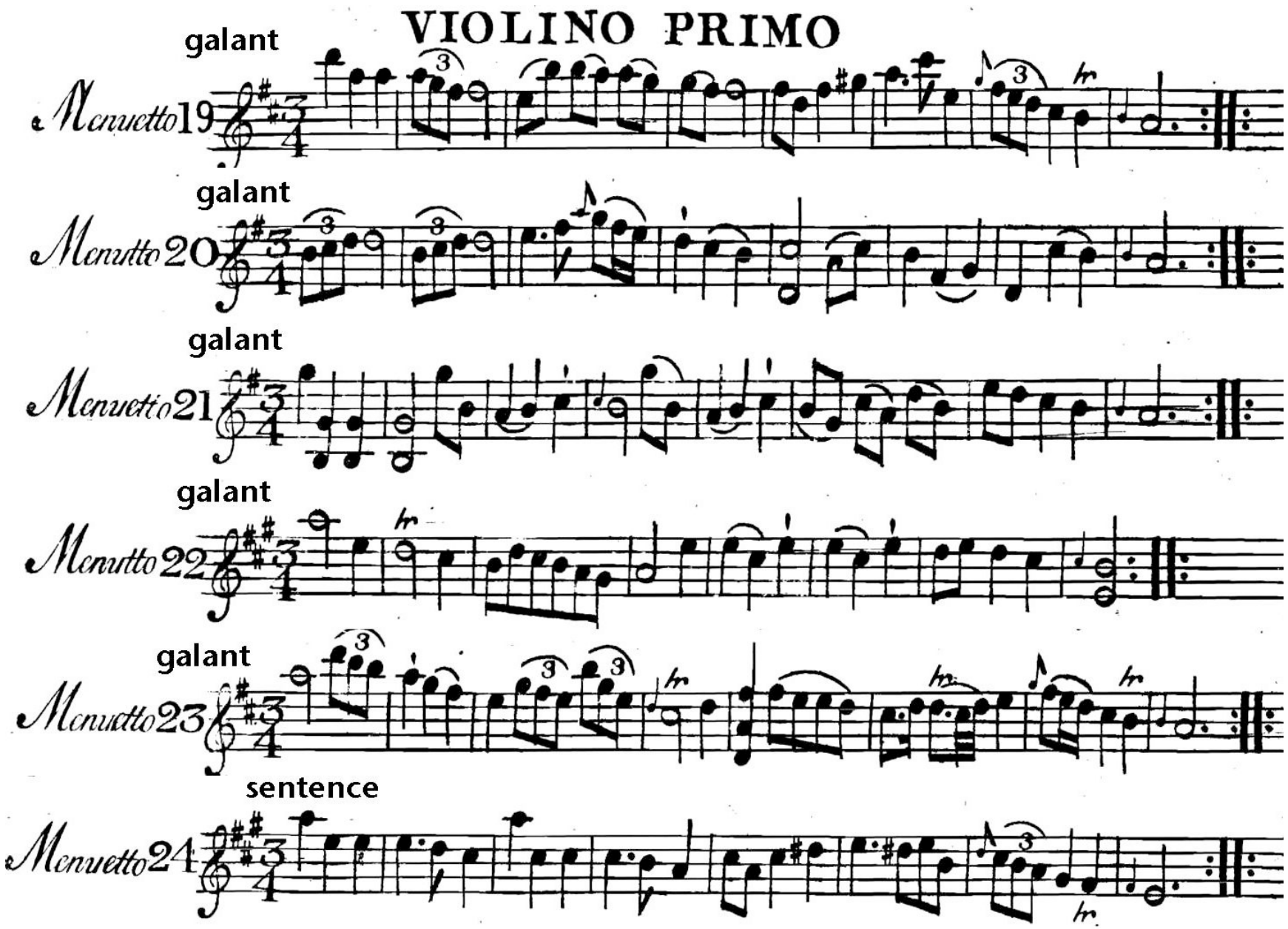

204 Muſikaliſches Vielerley. Ein und funfzigſtes Stück.
galant theme
Zwo abwechſelnde Menuetten, vom Herrn Cramer, Cammer-Muſico in Gotha.
Erſte Menuet.
sentence
Zweyte Menuet.

1770: Friedrich Schwindl (1737-1786), XXIV Menuettos for Two Violins and a Bass. London: A. Hummell.



VIOLINO PRIMO
galant
Menuetto 7
period
Menuetto 8
sentence
Menuetto 9
galant
Menuetto 10
period
Menuetto 11
galant
Menuetto 12


VIOLINO PRIMO
galant
Menuetto 13
galant
Menuetto 14
sentence
Menuetto 15
galant
Menuetto 16
galant
Menuetto 17
galant
Menuetto 18


VIOLINO PRIMO
galant
Menuetto 19
galant
Menuetto 20
galant
Menuetto 21
galant
Menuetto 22
galant
Menuetto 23
sentence
Menuetto 24

1770/1775: Maddalena Laura Sirmen (1745-1818), (1) *Six trios a deux violins et violoncello obligé*. London: Welcker/ Paris: Sieber. (2) 6 Duets. Paris: Venier.

Maddalena Laura Sirmen (née Lombardini) was a pupil of Tartini, collaborator with her spouse Ludovico Sirmen, and the most renowned female professional violinist of the later eighteenth century. Not surprisingly, then, the few compositions readily available to me were obviously meant as published examples of her personal performance and compositional style. As such, the menuet movements are more fully developed forms, not 8 + 8 binaries.

Sirmen's opus 1 is a set of 6 trios. The first begins with a sonata allegro; an *Allegretto* follows that alternates a contredanse-gigue and a menuet. Odd though this may sound now, a finale consisting of a mixture of dances was in fact a modestly fashionable design in the early 1770s, when this set of trios was probably published. Mozart used it for his fourth violin concerto (D major, K. 218), where a 2/4 contredanse and a contredanse-gigue alternate, except in one couplet, which quotes at length one of the composer's gavottes! In the A-major concerto, K. 219, the finale is a menuet whose lengthy central section is a 2/4 contredanse *alla turca*.

Sirmen makes the topical associations of the alternating sections in Op1n1, second movemen, very clear. The opening contredanse-gigue is one of the two ubiquitous types for a sonata cycle finale in the 1770s (the other is the 2/4 contredanse),[9] as is the clearly marked period form of its theme -- see A, first strain, in the example below. The *Allegretto* label is less likely for a gigue than an *Allegro* or even *Allegro assai*, but Sirmen uses the label to signal that this is a pastoral gigue, a *grazioso*, not a race to the finish. Thus, differently than in Mozart's two concertos, the emphasis is on similarity rather than contrast: *Allegretto* is the most common tempo designation for menuet movements (when they are marked at all). The design is a seven-part rondo, or ABACABA. I have included only B in my tallies for theme types, as C is a short, dramatic passage (a continuation-like unit in Caplin's terminology).

The finale of Op1n3 (see three pages below) uses the same model of alternating topics, but the design is more complicated and the ending unclear. The score has ABACDC, where A is a menuet, B contrasting section, C a 2/4 contredanse, and D a second menuet. The second iteration of C doesn't close, and we can only guess at what follows. The most likely possibility, given indications in many scores of the period, is a repetition of ABA (the first A closes on the dominant, so one would be obliged to repeat the entire small ternary form), though A' alone might also be done. Less likely (according to practices at the time) would be a repetition of D, which is a tonally closed 10-bar theme in the tonic key, making for an overall sequence ABACDCD.

The *Rondo Allegro* of Op1n5 is simpler. In ABACABA, the rondo theme, a contredanse, is kept largely the same each time, but the menuet is changeable, where C is a minor-key trio and the second B is recomposed, not simply varied.

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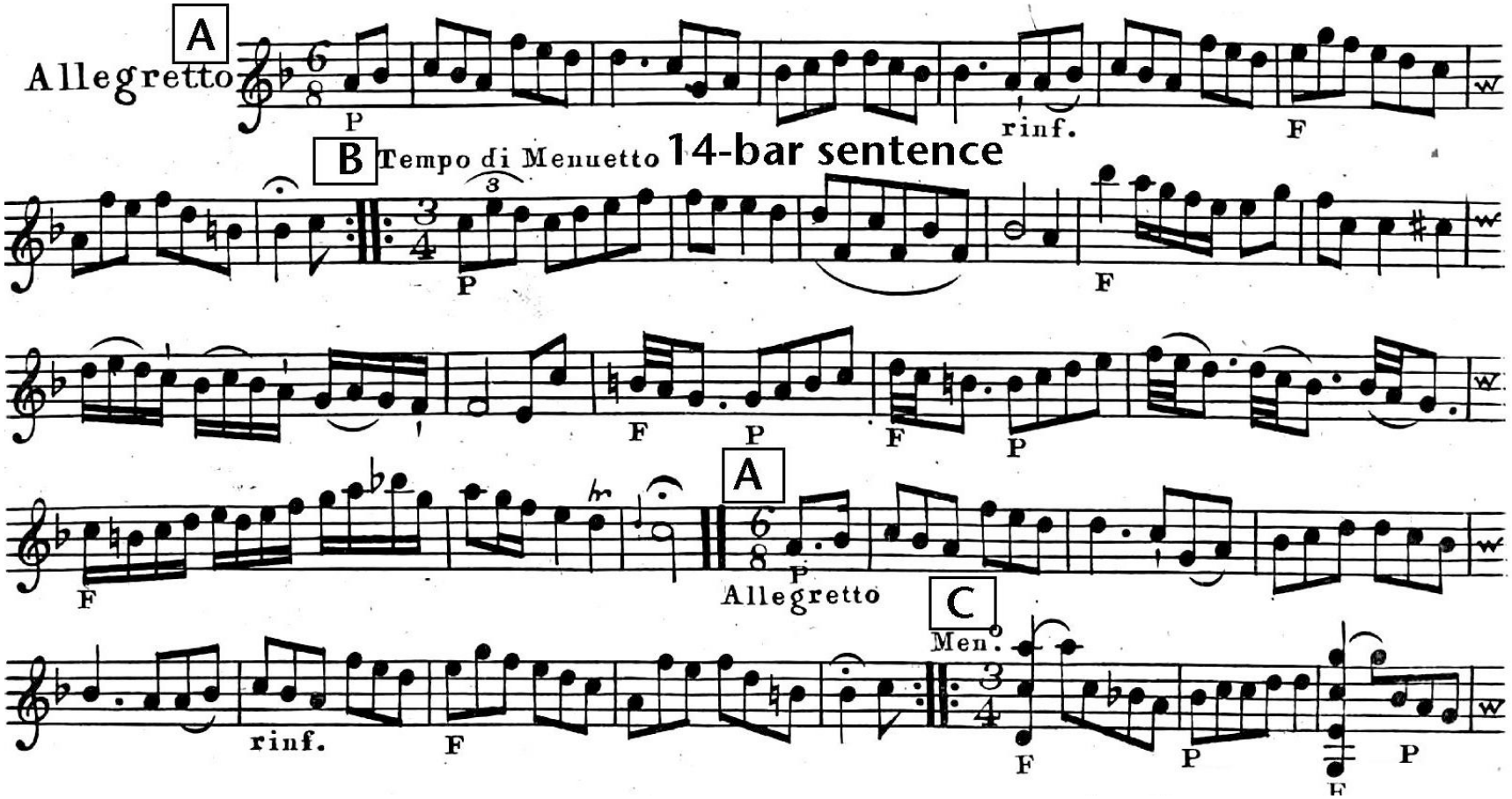
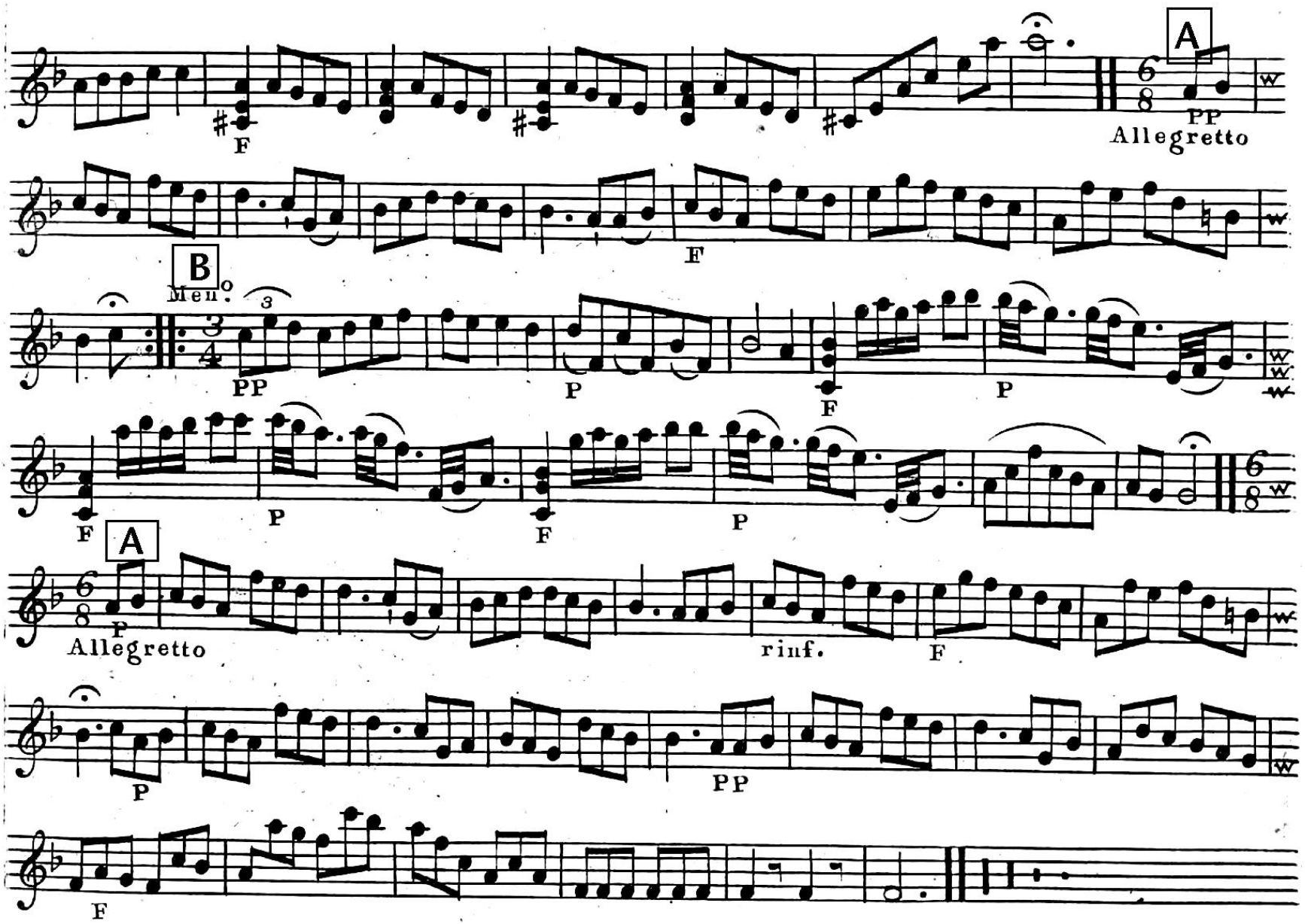
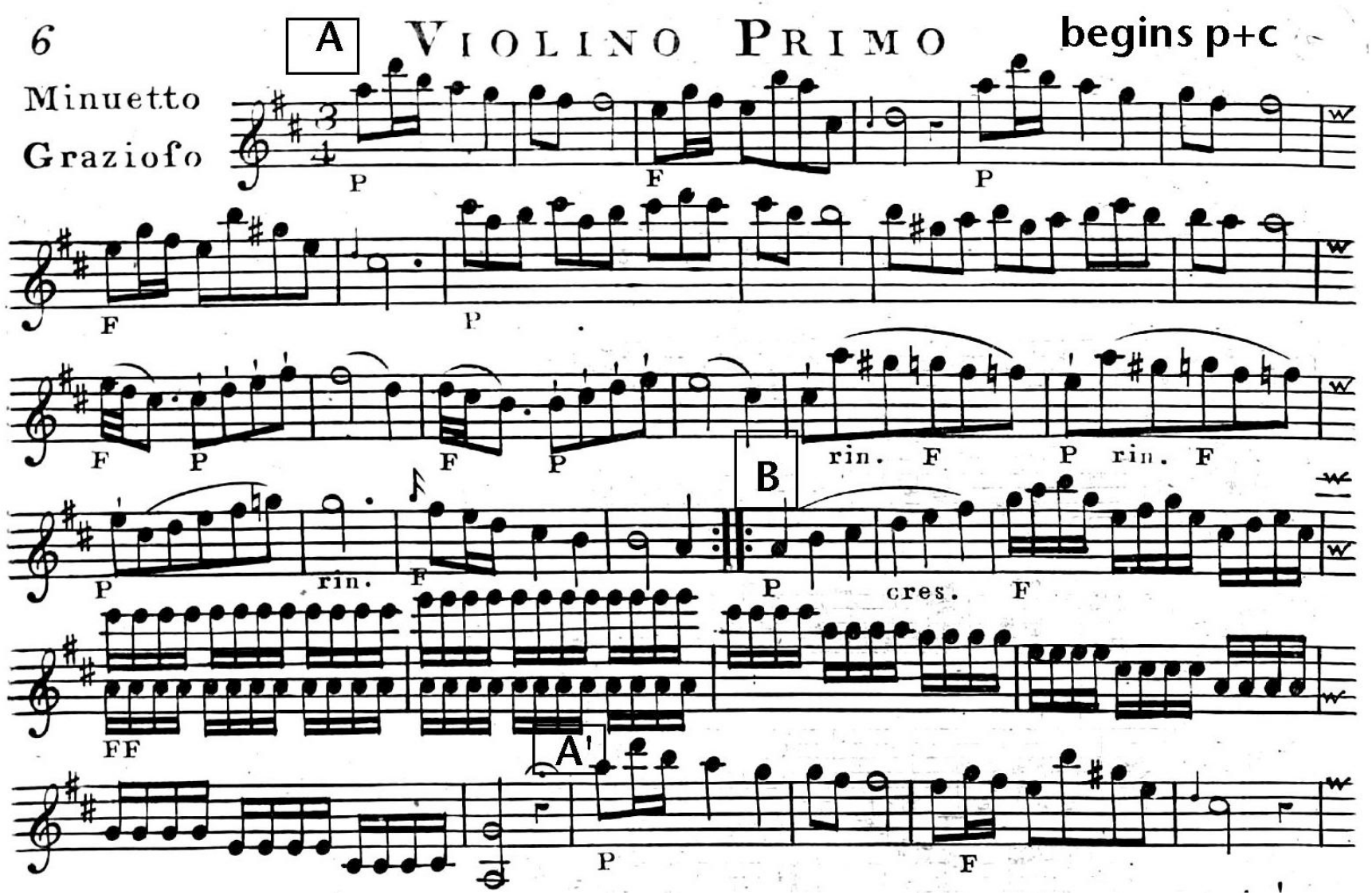
[9] The other possibilities were the older 3/8 *Allegro*, originating in the gigue sections of the French overture and called, improbably, the Italian minuet by some twentieth century scholars, or a second overture in common or cut time.

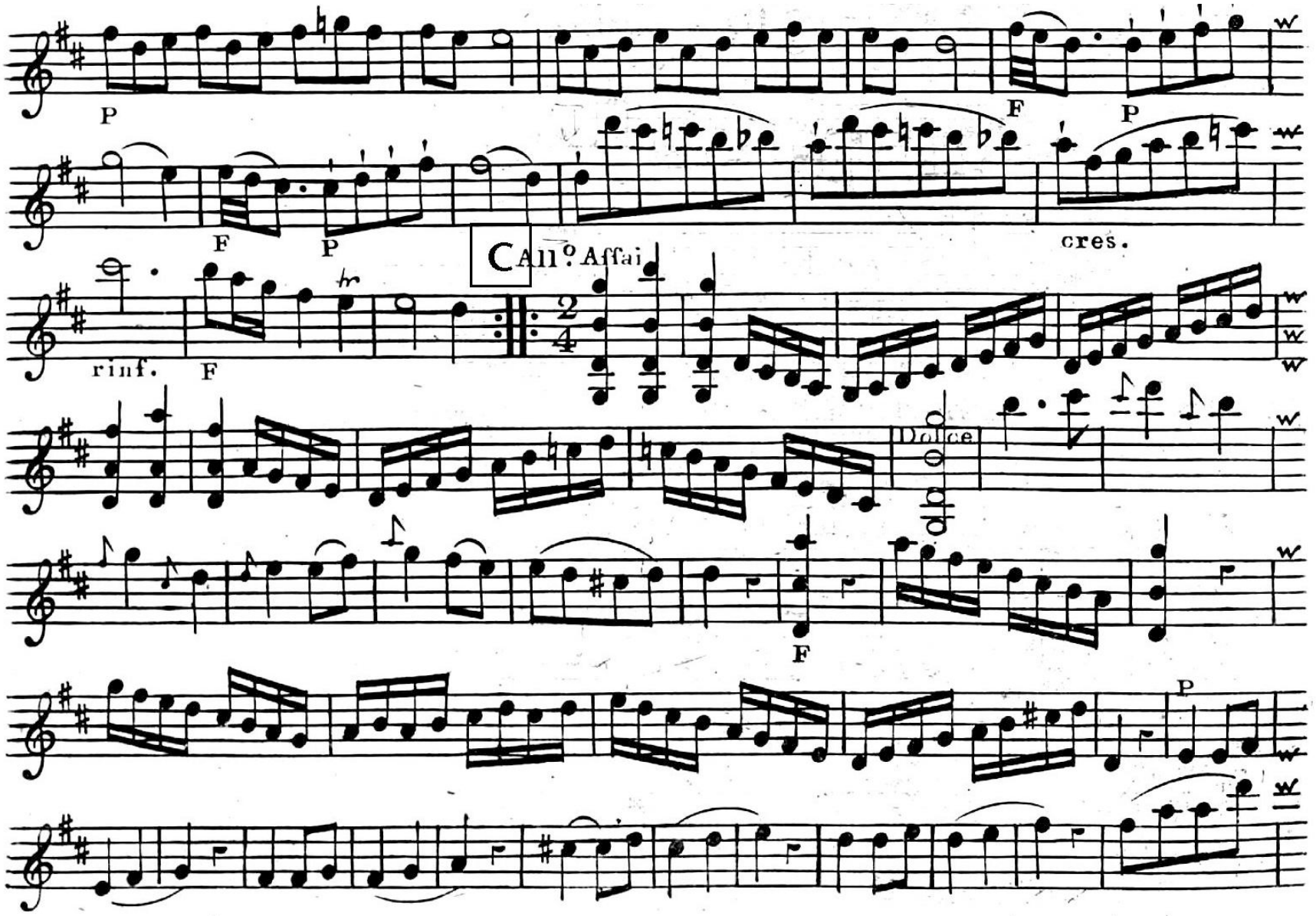
Trio, opini, III:



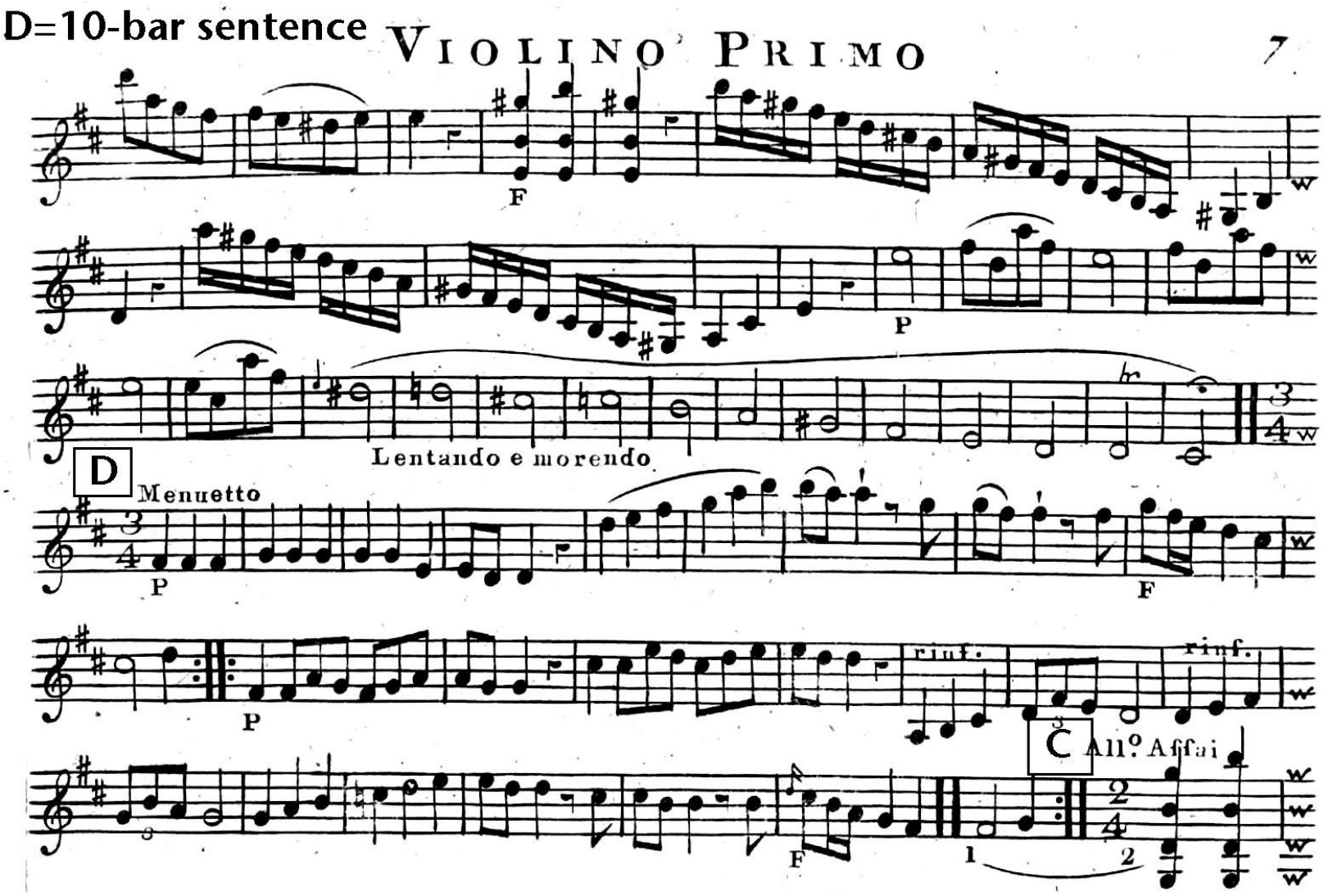

A
F
PP
Allegretto
B
Men.o
F
PP
P
F
P
F
P
F
P
A
P
Allegretto
rinf.
F
P
PP
F

Opin3: the "Minuetto Grazioso" is the second of two movements.




P
F
P
F
P
cres.
All.o Assai
rinf.
F
Dolce
F
P

D=10-bar sentence



Note to D:[10]

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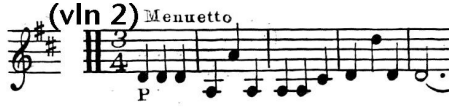
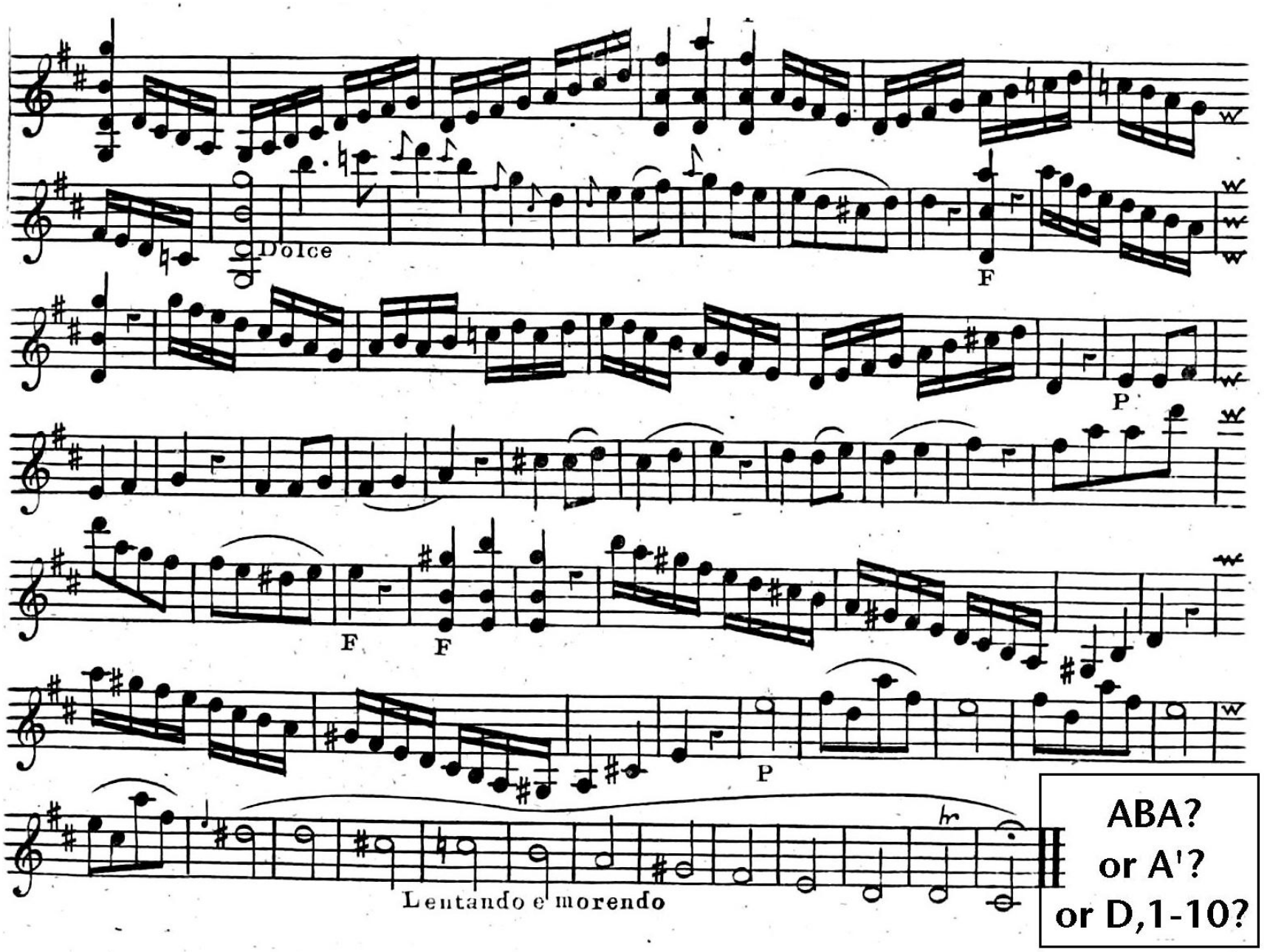
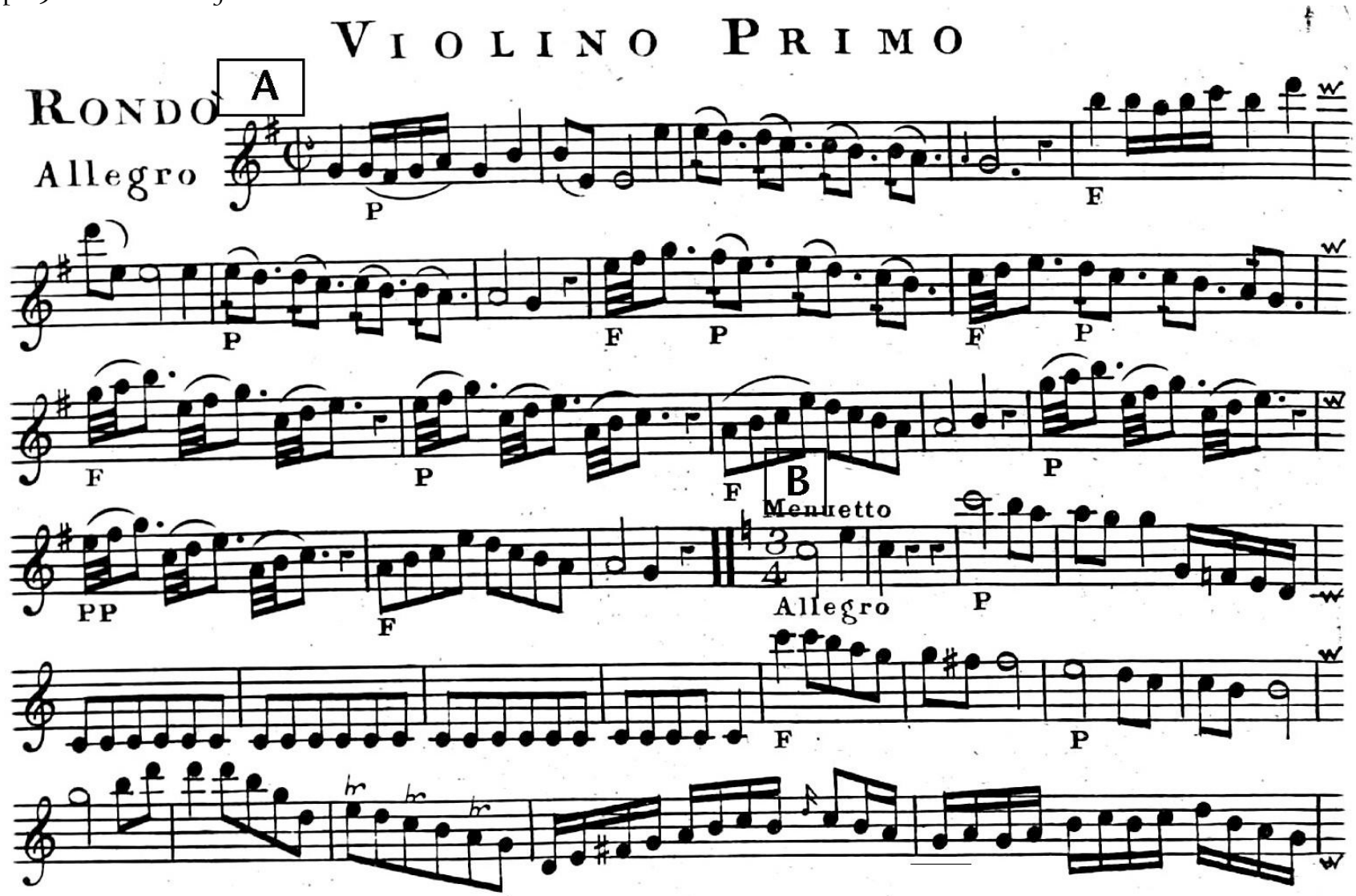
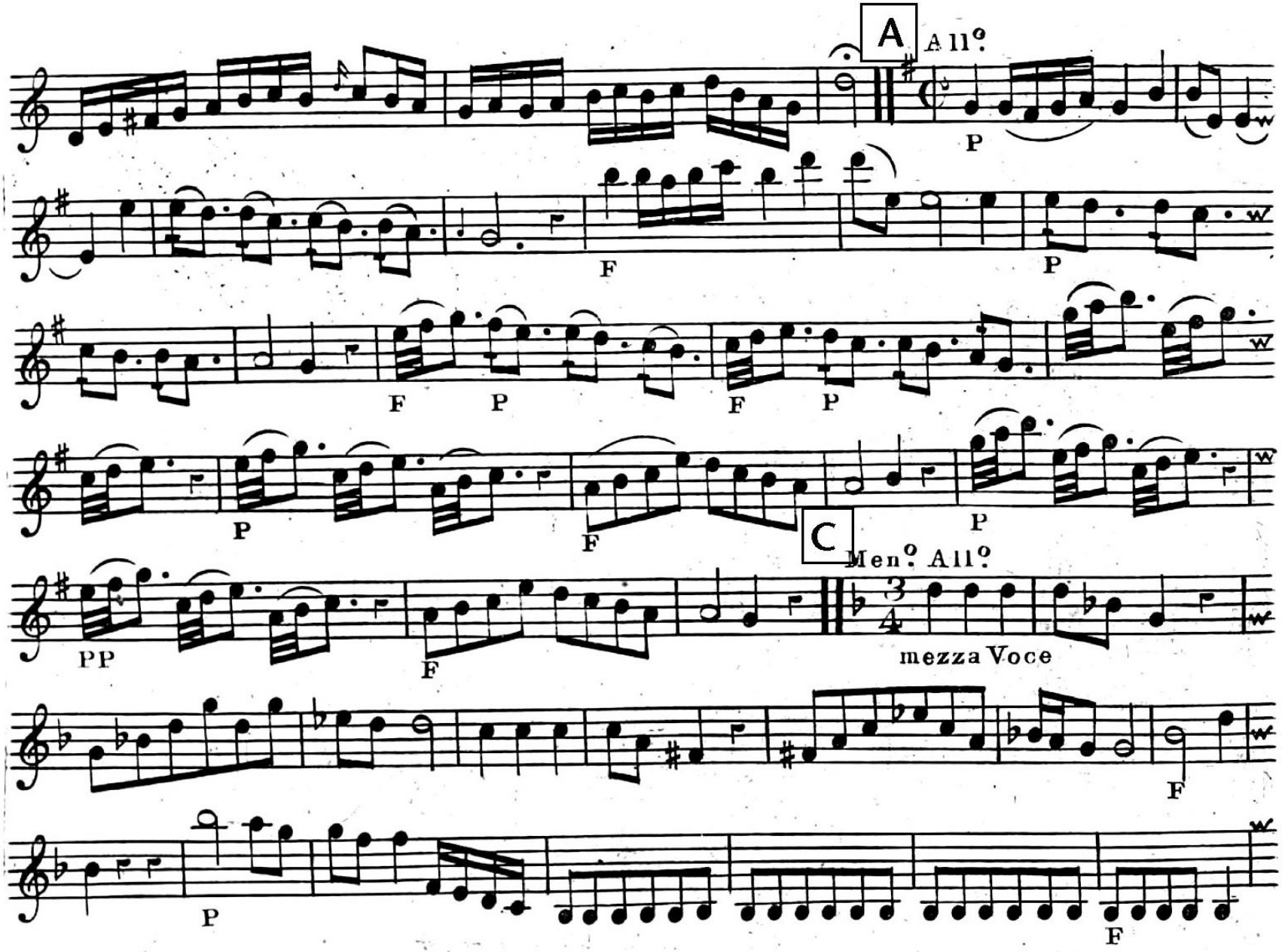
[10] The sentence reading is confirmed by the figure of the second violin:

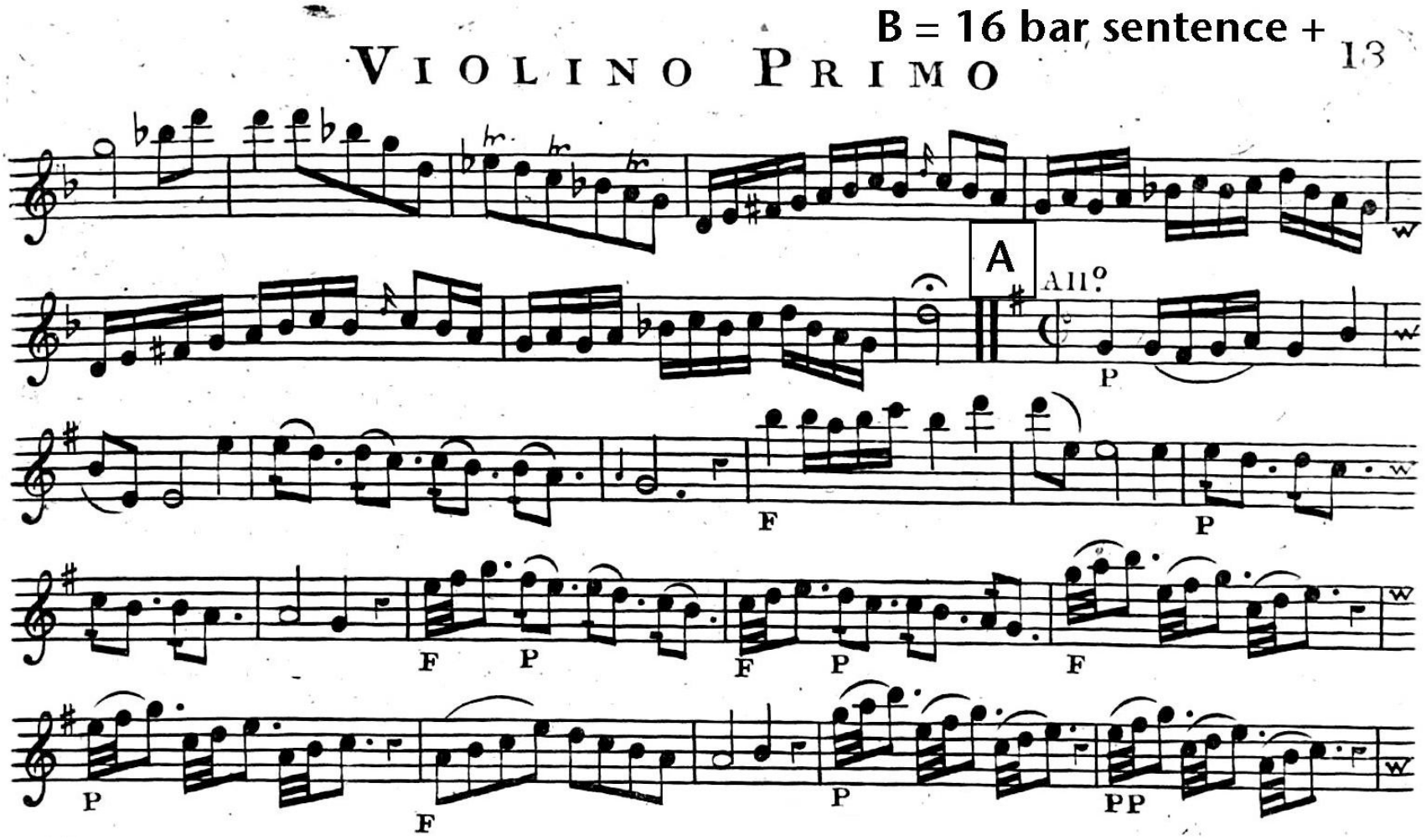


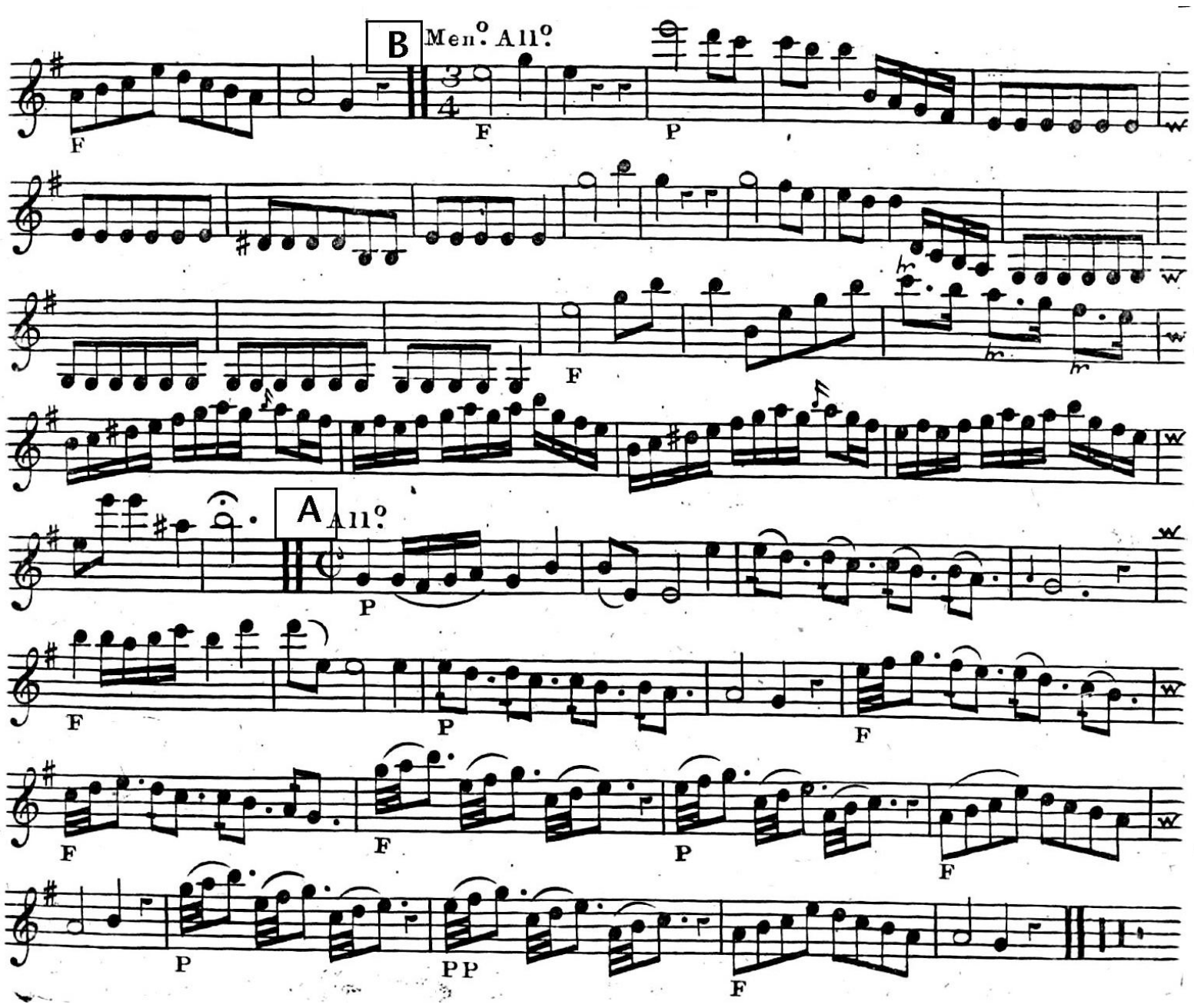

Dolce
F
P
F
F
P
Lentando e morendo
ABA?
or A'?
or D,1-10?

Op15. The *Rondo Allegro* is the second of two movements.

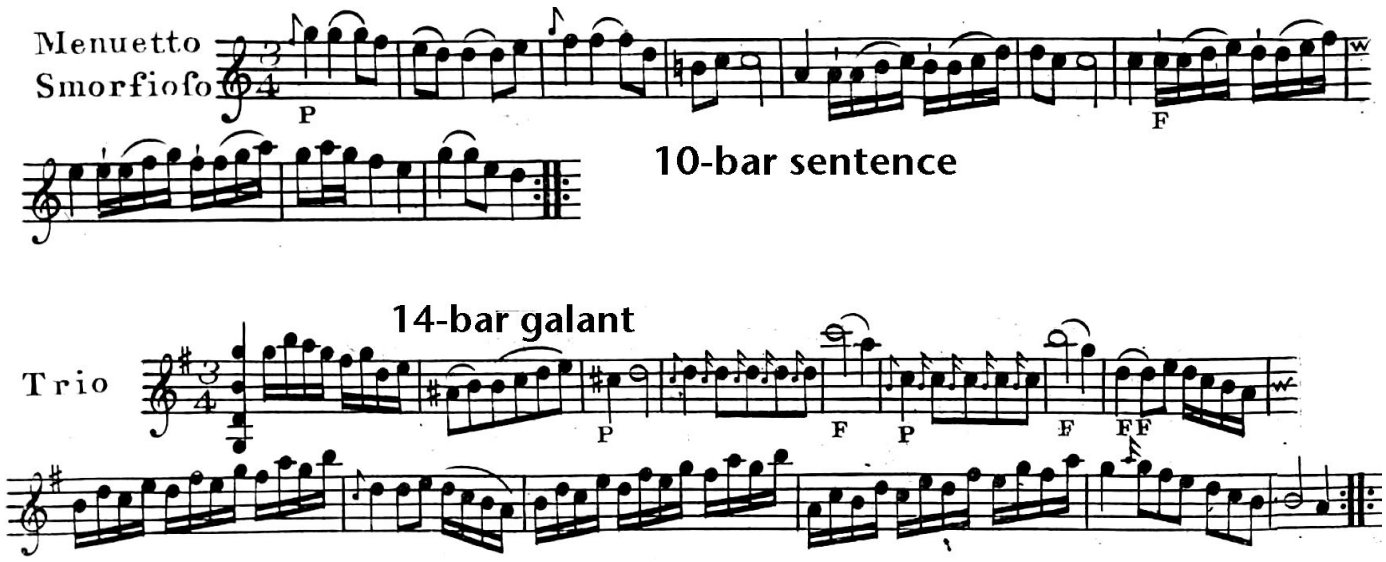



A
All°
P
F
P
F
P
F
P
P
F
C
Men° All°
PP
F
mezza Voce
F
P
F

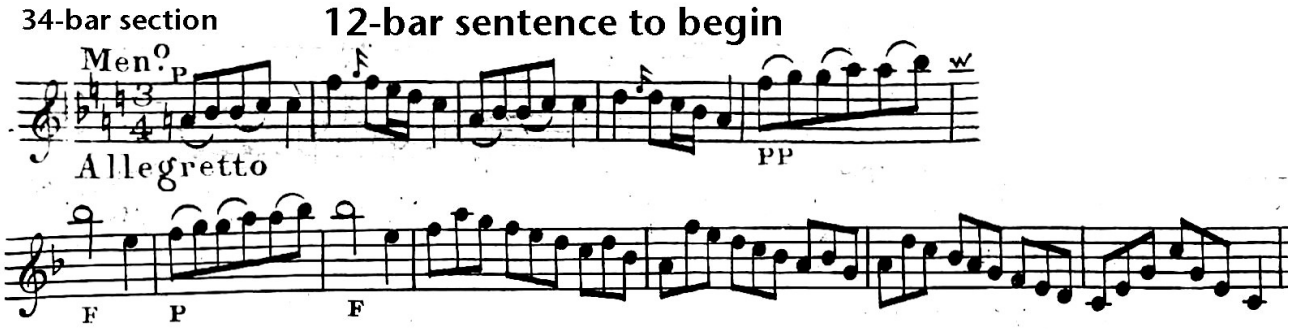

B = 16 bar sentence +
VIOLINO PRIMO
13
A
All.o
P
F
P
F
P
F
P
F
P
P
F
P
PP

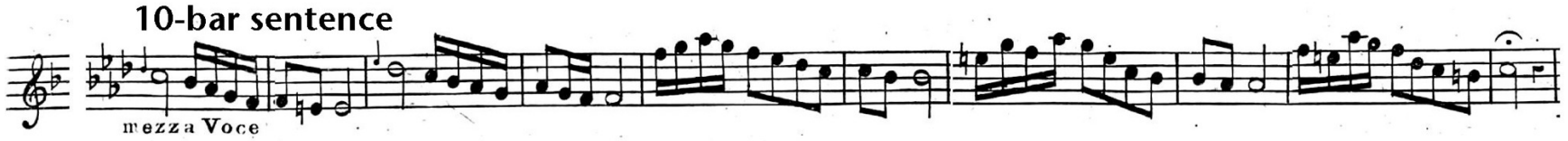

B
Men.o All.o
A
All.o

Op12 2. The *Menuetto Smorfioso* is the second of two movements. "Smorfioso" here probably indicates that one should exaggerate the accented sighing figures.



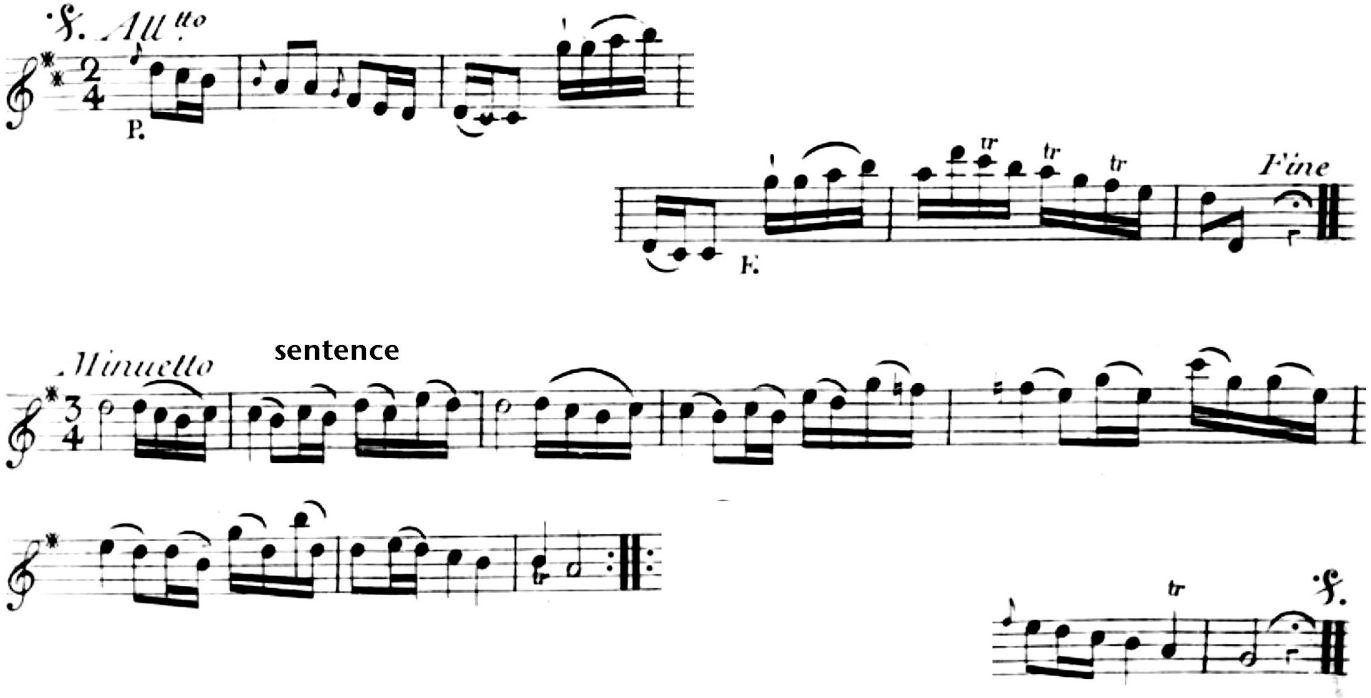
Op16 is in a single movement, though it has the effect of two, or a slow-fast(er) pair. A *Lento* in F minor begins; it would be a complete extended binary form except that it ends on a half-cadence. Then follows an *Allegretto*, an F-major menuet whose theme is shown below. A return to F minor is not to the *Lento* but a trio for the menuet (see its theme below), after which the menuet returns at greater length (44 bars this time) to conclude.



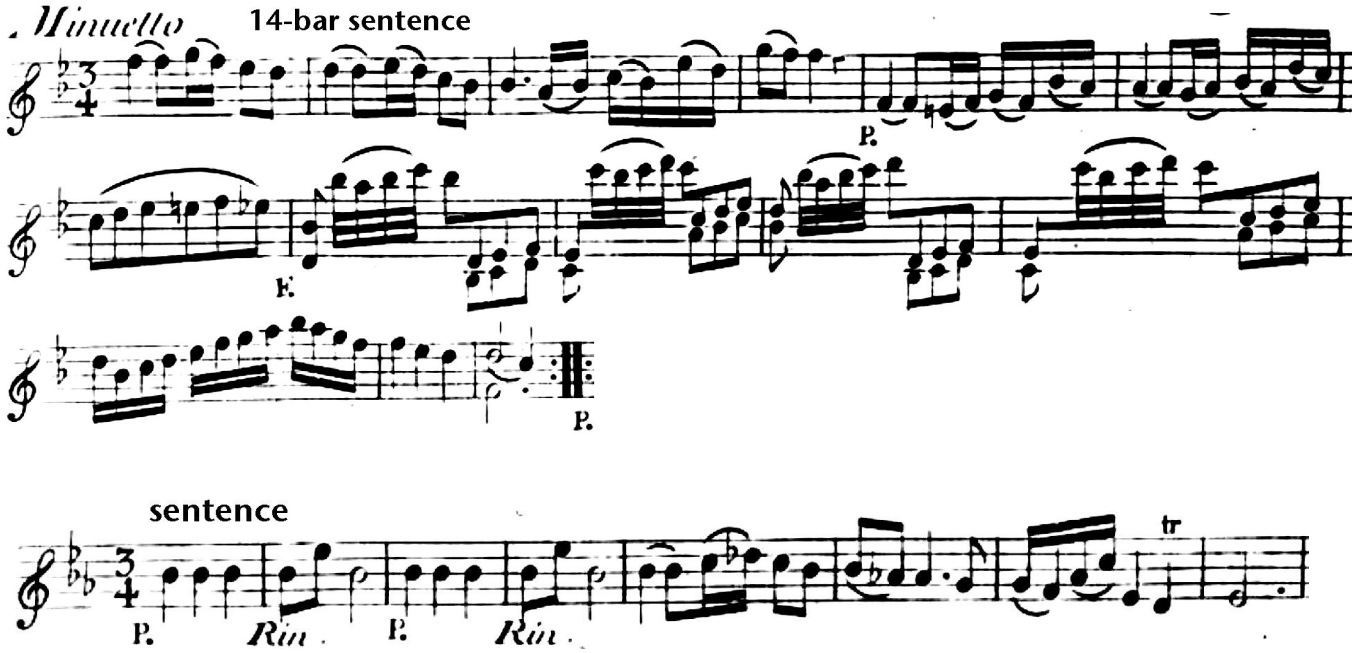


Sirmen's Opus 5 is a set of 6 sonatas for two violins without continuo. Op5n1 has two movements, an opening *Allegro* and a *Minuetto*: see below. The design is a traditional binary form of the type that used to be called "balanced," that is, where the second half (roughly) of A is transposed to the tonic and used to close B. Caplin rejects the term, but I think it still has great utility for characterizing a very common (indeed, some would say prevailing) practice in composition through at least the 1770s. There is no trio.

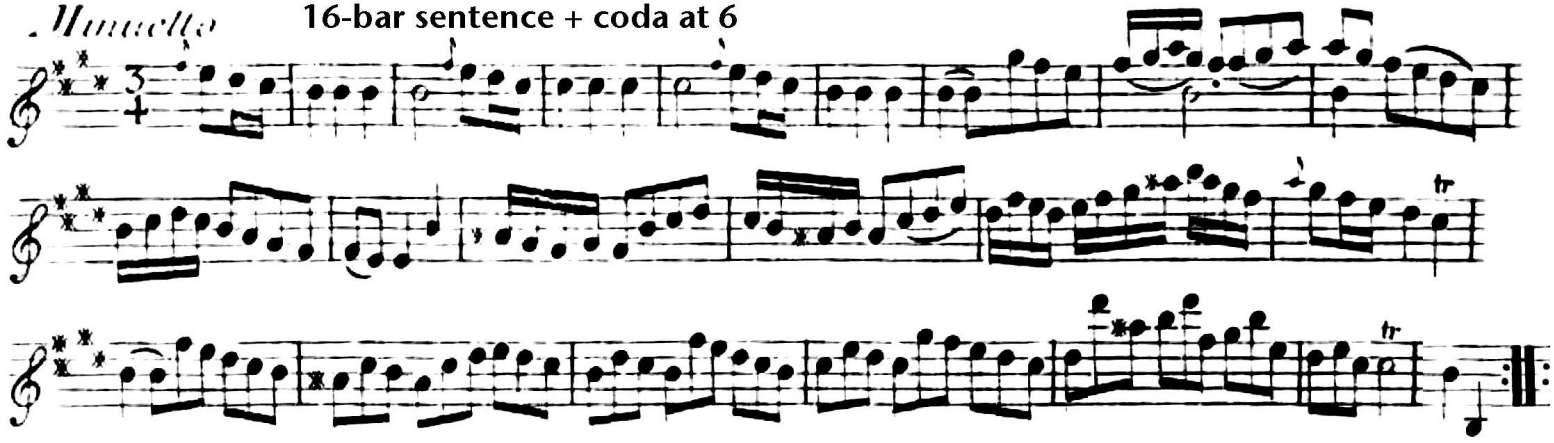
Op5n2 has two movements, the second of which is built like the rondos of op1: a 2/4 contredanse as an *Allegretto* begins (see below), a small 32-bar balanced binary form without internal repeat. Then follows a binary-form *Minuetto* acting as if a trio to the contredanse, after which the entire *Allegretto* is repeated.



In op5n3, the second movement is a straightforward menuet-trio pair, each of them in a small ternary form. The two themes are shown below.



In op5n4, the opening movement is a sonata allegro, and the second is a "free-standing" *Minuetto*, a small ternary form whose A-section is shown below. The B-section is 16 bars, and the reprise of A is 18.



Concluding comment

(On the menuet and Caplin's form-functions theory). Referring to the antecedent + continuation theme, William Caplin has said that it "is relatively easy to identify because its constituent phrase functions appear much the same as they do in the first half of a period and the second half of a sentence (2014, 105). As I have already asserted in Parts 1-3 of this series and also earlier in this essay, in my view, "continuation" is too broad a term. The second phrase of galant themes can be sorted into three types: two kinds of continuation phrases (the developmental and "mirror" types)[11] and a contrasting phrase. Furthermore, far from being a hybrid—that is, a lesser variant of two basic types (period and sentence)—the anticipation + continuation theme is common throughout the period under discussion here and is especially important in the middle decades of the eighteenth century in connection with the galant contrast aesthetic. Indeed, as I have shown earlier, a significant minority of galant-era *sentences* use a contrasting continuation phrase rather than a "textbook" developmental one.

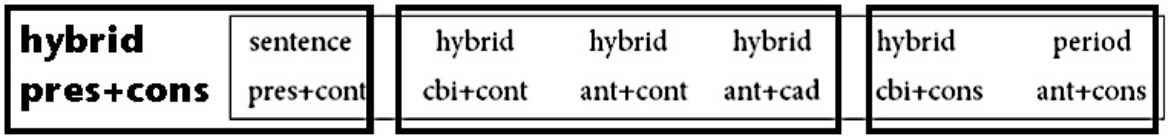


FIGURE 4.1 Relation of the hybrids to the sentence and the period

The small confines of the dance strain, the need for clearly articulated units for social dancing, the priority of melody over harmony in the galant aesthetic, combine to simplify Caplin's categories, on the one hand, but at the same time to add the different characteristics of contrast and development. The figure here is reproduced from Caplin 2014, 111, with my added annotations. Caplin places the sentence at one end and the period at the other end of a continuum. With my added, dark-lined boxes, I have grouped the several types, including a hybrid type—the presentation + consequent theme—that Caplin rejects. In the box at the right of the figure, I have grouped the period and cbi [compound basic idea] + consequent together: the melodic characters of both are the same. Similarly, the cbi + continuation and antecedent + cadential hybrids are subsumed under the galant theme, or anticipation-continuation (see the middle box). The situation differs slightly for the presentation + consequent hybrid (at the left in the figure). I have grouped it with the sentence because it is possible for the first five bars of each theme type to be identical. [12]

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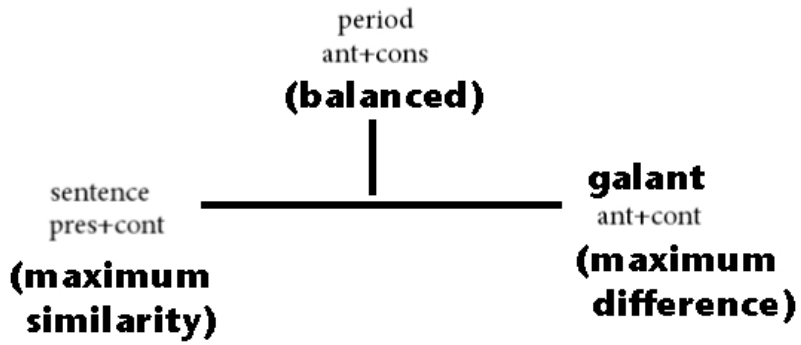
[11] See my comments at the end of the section on the Bast brothers' *Violinbog* earlier in this essay.

[12] Although I do not work out the idea in this essay, I believe—based on prior work with Playford's *English Dancing Master* and music by Lully—that the presentation + consequent theme also is not a hybrid at all, but has a close historical relation to what I call the "four-bar theme" that is very common in the seventeenth century and is more likely a precursor of the symmetrical period (from the four-bar theme's antecedent form) and the presentation + consequent theme (from its presentation form).

Still thinking in terms of a more complete historicization of the eight-bar themes, I would prefer a continuum based on similarity and difference, at two-bar and four-bar levels. See the figure at the right. The sentence, of the various themes, can achieve maximum similarity: bars 3-4 are identical to or very close to bars 1-2, bar 5 may repeat bar 1, then bar 6 and perhaps also 7 may fragment by sequence, leaving only the cadential ending of bar 8 to differ (if it does). At the other extreme, the galant theme can achieve maximum difference, where every two-bar idea is distinct. The period, then, is readily understood as balanced: similarity and difference are equally represented.



Although the interaction of melodic elements and harmonic functions certainly plays a fundamental role in larger contexts, harmony does not have the same level of influence in the small confines of the eight-bar theme, especially when those eight bars constitute a complete—and then repeated—strain. For the galant era, in any case, the fashionable priority of melody over harmony is well-known and needs no additional rehearsal.[13] For these reasons, as I noted earlier, I have put aside the hybrids that rely entirely on distinctions of harmony: compound basic idea + consequent, compound basic idea + continuation, and antecedent + cadential. That leaves only the antecedent + continuation, the galant theme. I do, however, add back in another basic form that Caplin rejects (correctly) as rare—presentation + consequent—for sake of completeness and because it does appear (though indeed not often) in the dance repertoire.[14]

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[13] Caplin relies heavily on details of harmonic articulation and progression, not only in establishing categories, but especially in making decisions about ambiguous cases. I emphasize that my goal is not to revise his form-function theory, which I don't think needs re-writing, but to situate the antecedent+continuation theme more firmly historically.

[14] "Redundancy of material within an excessive tonic prolongation likely explains why this potential type of hybrid seldom occurs in the repertory" (Caplin 1998, 63).

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